WBAI Folio

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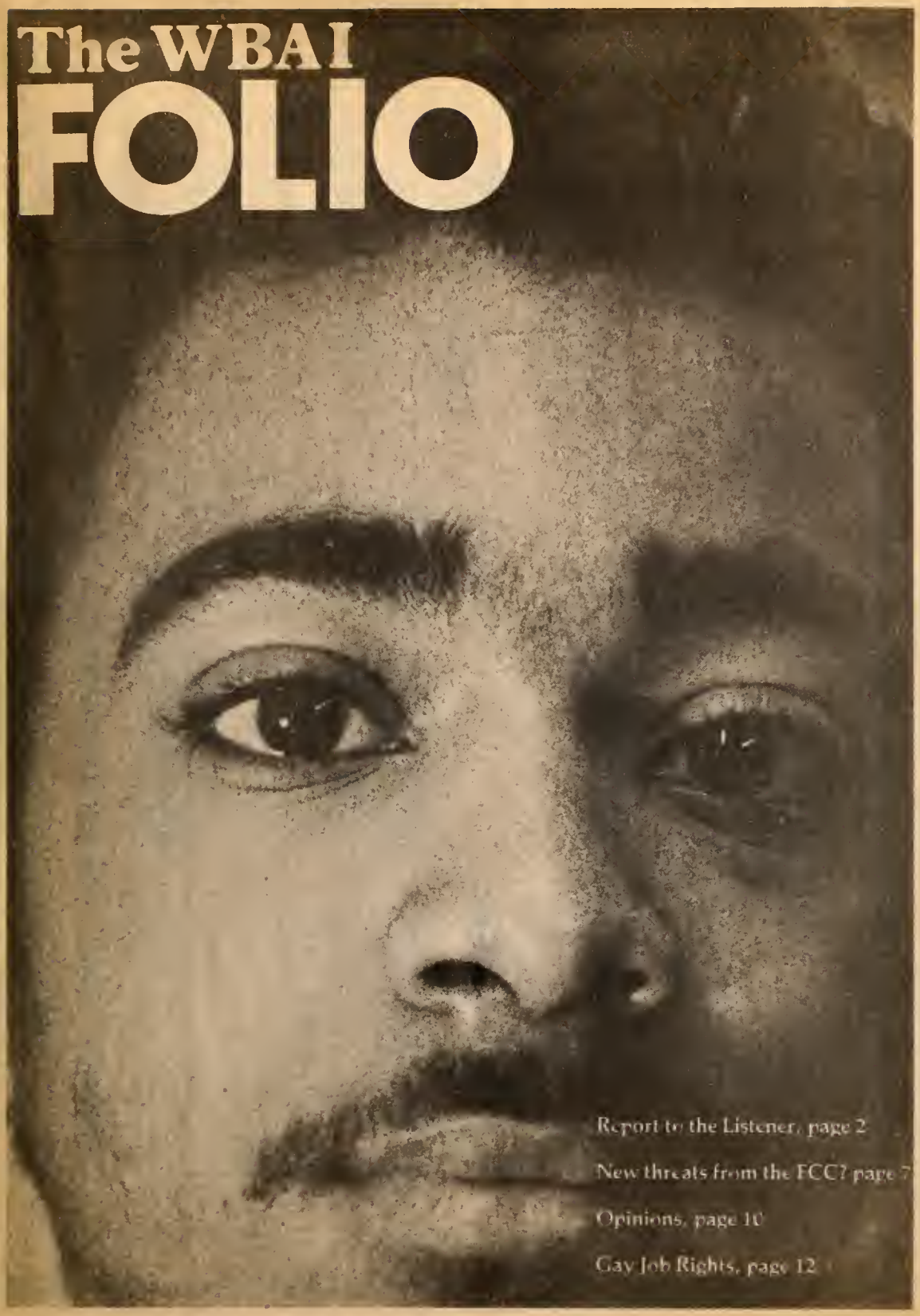
The WBAI FOLIO



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1979

FOLIO ❖ FOLIO ❖ FOLIO ❖ FOLIO ❖ FOLIO ❖ FOLIO ❖ FOLIO ❖ FOLIO

WBAI 99.5 F.M.

NOT·FADE·AWAY

Buddy Holly's professional career lasted a little over eighteen months, yet twenty years after its end, interest in the music he created has not faded away.

This anniversary tribute features rare interviews, live recordings, and undubbed tapes, plus a collection of Buddy's greatest songs performed by the Crickets, the Beatles, the Beach Boys, the Rolling Stones, Fleetwood Mac, Blind Faith, Tommy Roe, Mike Berry, Paul McCartney, Denny Laine, Linda Ronstadt, John Lennon, Bruce Springsteen, Waylon Jennings; and Dave Marsh, Alan Freed, Dick Clark, Ed Sullivan, Niki Sullivan, Jerry Allison, Joe Mauldin, Gary Busey and many others...Produced by Peter Bochan.

Saturday, February 3, 1:00 to 2:30 P.M.
1:00 to 2:30 A.M.

One of the ensembles at the forefront of the revival of interest in early music in the past generation has been the Concentus Musicus of Vienna. In their determination to obtain a sound as close as possible to the original, this group captures an excitement and freshness in music which is often made to sound dull.

Concentus Musicus of Vienna

During their first tour in the U.S. in four years, Ted Cohen spoke with four members of the ensemble, including its founder and leader, Nickolaus Harnoncourt. In this interview, the group discusses the distinction between "early" and "modern" music; differences between authentic old instruments and their modern counterparts; the distinction between the baroque and 19th century orchestras; the birth and importance of opera; and the music of Monteverdi, among other subjects. Also included will be excerpts from the group's recordings. Produced by Ted Cohen.

Tuesday, February 13, 10:30 to 12:30 P.M.

rhythms of liberation ❖ and ❖ labbrish

It is proper for the host to be known to his guests. My endeavor here is to accomplish that. I will be in your ears, not to pester but to entertain, and, as WBAI is the Channel 13 of radio, to educate.

If we can agree that, upon earth, man is paramount, though by no means exclusive, education about man must be a major concern of all media.

Jamaica is the birthplace of reggae. It is the offspring of the Jamaican genius, a reflection of the Jamaican mystique. Not all Jamaican music is reggae, even though all the forms are contemporary, just as punk, funk, rock and country are played on the popular music circuit. There are complaints that reggae needs some more rock transfusions to become more commercially acceptable. However, this would create something new which would be other than reggae. It is hoped that our appreciation of culture will enable us to see the purpose of languages, dances and music retaining their idiosyncrasies. I hope to make you love reggae along with other forms of Jamaican popular music.

Concurring with the premise that man is paramount, we will do an anthropological study of Jamaicans through their music. The music is replete with political, religious and social comments. It speaks of Africa and Marcus Garvey. It worships Rastafari, the Black Messiah. It addresses itself to social issues. It is exclusive in demanding a "message" from its practitioners. That is why Bob Marley is intertionally known. He reached the top in Jamaica because of the content of his music, not his sex appeal. Though most popular, he retains no monopoly on quality nor content. I hope to familiarize you with other musicians as well.

We will attempt to bring some understanding of reggae as the cultural expression of an island of people who have something that they made to offer for the delight of all others who will give it fair hearing. As my host I hope you will tune me in and as yours I intend to entertain you.

—Habte Selassie

Habte Selassie hosts two programs on our air:

RHYTHMS OF LIBERATION,
Wednesday, February 7 and 21,
1:30 to 3:00 P.M.
LABBRISH, Saturdays, February 3 and 17 at midnight.

DISASTER

JERRY HATCH LIVE: DISASTER AND THE AMERICAN IMAGINATION

Jerry Hatch interviews Andree Conrad; critic, translator, writer and art historian, on her views on disasters of all sorts and how they are treated by different media.

The interview will include Conrad's historical perspective on earthquakes and the political repercussions of epidemic disease as part of the general politics of disaster.

Ms. Conrad will also discuss the esthetics and ethical implications of the disaster movie. Below is an excerpt from her article on disasters which appeared in Book Forum, Volume IV, No. 2, 1978:

A product of the consumer society, disaster entertainment allows Americans to express their ambivalence toward that society through a vicarious and carefully circumscribed subversion of its values. When the $30 million plane crashes, or the towering skyscraper becomes a "towering inferno", what the spectator experiences is John Stuart Mill's description of disaster as a rapid consumption of goods that would eventually have been consumed anyway. For one exhilarating and guilt-free moment, the whole teeming supermarket cart of capitalist goodies is sent hurtling down the shopping center aisle and crashes through the facade. Of course an equally loaded replacement cart follows after and no deprivation is experienced.

Themselves marvels of technical ingenuity, disaster films also serve to dispel our fears about the potential for catastrophe inherent in a technologically proficient society. They focus on isolated events in which attractive and technically adept heroes and heroines intervene effectively to prevent recurrence. The viewer experiences vicariously what are essentially the manageable consequences of man's folly and emerges from the theater untroubled by the larger folly of proliferating nuclear power plants.

Disaster films dissolve the hard edge of disaster news. The compulsive, repeated viewing of representations of disaster accommodates the horrors that nature inflicts on other nations into the acceptable framework of entertainment, while the "Americanness" of the disasters projected on television and film gets the viewers off the hook by making the U.S. seem just as unfortunate as the rest of the world.

Thursday, February 8, 3:00 to 5:00 P.M.
3:00 to 5:00 P.M.

Highlights

STAFF

ADMINISTRATIVE
Steve Post (station manager), Mike Feder (assistant manager), Elaine Baly (program director), Greg Ross (assistant program director), Kofi Pendergrass (assistant to the program director), Richard Barr (development director), Lin Rosechild Harris (publicity), Bill Kortum (switchboard operator).

NEWS AND PUBLIC AFFAIRS
Abraham Aig, Lindsay Audin, Al Auster, Mike Barnes, Burton Bollag, Van Bridgeman, Bruce Brown, Karen Conner, Larry Cox, Tricia Del Longo, Vernon Douglas, Peter Drucker, Gregory Firaga, Lisa Giannastasio, Jerry Hatch, Paul Hoeffel, Kathy Jarvis, Jeff Jones, Jon Kalish, Martha Katz, Peretz Kidron (Jerusalem), Arnie Klein, Samori Marksman (international affairs), David Metzger (public affairs director), Marcos Miranda, Judith Murray, Joe Pissarevsky, David Ploski, Linda Prout, Leonard Quart, Mary Rose, Steven Schiffman, Julie Schulman, Ruth Shereff (weekend news director), Mike Shuster (United Nations), Fred Silverman, Daniel Singer (Paris), Ken Tuccillo, Celeste Wesson (news director), Tom Whelan, Joe Wilson, Martha Worthington.
Sports reporting: Fred Hershkowitz, Jimmy Keegan, Milton Mankoff

LIVE RADIO
Margot Adler, Pepsi Charles, Jehan Clements, denton/Thor, Sara Fishko, John Fisk, Joe Frank, Jim Freund, Verna Gillis, Paul Gorman, Bill Green, Ellis Haizlip, Robert Knight, Ira Leiben, Leonard Looate, Bill Lynch, Paul McIsaac, Susan Mondzak, Nuvorican Poets' Cafe, Judie Pasternak, Linda Perry, Steve Post, Jessica Raimi, Clayton Riley, Judy Simmons, Beaumont Small, Mickey Waldman, Bill Watson, Marion Weinstein, Paul Wunder, David Wynyard, Bill Young

DRAMA, LITERATURE AND ART
Miguel Algarin, Dennis Bernstein, Wesley Brown, Steve Cannon, Joe Cuomo, Marjorie De Fazio, Fredi Dundee, Ondina Fiore, John Fisk, Judith Ghinger, Michael Goldstein, Michael J. Griffin, Lin Rosechild Harris, Rick Harris (director), Renalda Higgins, Susan Howe, Judith Kass, Camilla Kirby, Bill Kortum, Barbara Londin, Charles Lynch, Linda Perry, Luciana Polney, Marie Ponsot, Charles Potter, Mike Sappol, Max Schmid, Harry Smith, Yvonne Steadwell, Janet Sternberg, James Umland, Wilhelmina Van Ness, Allen Wolovsky, Paul Wunder, Bob Zalisk, Eileen Zalisk, Elizabeth Zimmer

MUSIC
Paul Aaron, Chris Albertson, Bob Alexander, Rashied Ali, Diana Arnow (assistant director), Adiyemi Bandele, Richard Barr, Mickey Bass, Barbara Bernstein, Peter Bochan, James Browne, Jim Burton, Bill Canaday, The Laughing Cavalier, Georgia Christgau, Ted Cohen, Candy Cohen, Stanley Crouch, Ann-Marie Cunningham, Kenny Davis, Larry Davis, Carlos De Leon, Miss Theo Donnelly, Bill Farrar, Ondina Fiore, Sara Fishko, Roberta Friedman, Gary Giddins, Verna Gillis, Edward Haber, Craig Harris, Richard Harris, Lin Harris, Bill Hellerman, Jan Hoffman, Edward Houser, Bill Howle, James Irsay, Lloyd James, Howard Johnson, Kathy Kaplan, Jamie Katz, Fred Kleinke, Alan Konal, Kim Kronenberg, Kathy Kurs, Fred King, Manya La Bruja, Paul Lazarus, Jane Lipman, Leonard Lopate, Marian McPartland, Frank Mare, Ilhan Mimaroglu, Bill Moore, Dan Morgenstern, Mildred Norman, Michael Neal (director), Rodger Parsons, Larry Kofi Pendergrass, Tom Piazza, Ted Pierce, Tom Pomposello, Alfred Prettyman, Gregory Reeve, Clayton Riley, Rosetta Reitz, Max Salazar, Mike Sappol, Habte Selassie, Judy Sherman, Lena Sherrod, Beaumont Small, Martin Sokol, Bill Smith, Dick Sudhalter, Allen Taylor, Jim Theobald, Michael Triolo, Preston Trombly, Tui St. George Tucker, Don Wade, Mickey Waldman, Chris Whent, Bob Wood, Paul Wunder, Bill Watson, Brook Zern

URBAN AFFAIRS
Tony Alves, Adiyemi Bandele, Pepsi Charles, Bill Lynch (director), Annette Samuels, Annette Walker.
Interns: James Browne, Gregory Firaga, Marcia Greene, Linda Mayo, L. Kofi Pendergrass, Rosemary Washington

GAY MEN'S PROGRAMMING
Sidney Smith, David Wynyard

WOMEN'S DEPARTMENT
Donna Allegra, Margaret Chin, Fatisha, Adrienne Gantt, Joan Gee, Rose Jordan, Eileen Kane, Judie Pasternak (co-director), Stacyann Pober, Rosemarie Reed, Viv Sutherland (co-director), Renita Weems, Eileen Zalisk

ANNOUNCERS
Robbie Barish, Ken Davis, John Fisk, Jim Freund, Ed Haber, Joan Hervey (chief announcer), David Kenny, Robert Knight, Nina Mende, Judie Pasternak, Linda Perry, Mike Rivera, Joe Rudnicki, Lynn Samuels, Viv Sutherland, Ellis Villanueva, David Wynyard.

ENGINEERING
Michael Barnes, J Matisse Enzer (remotes coordinator), John Fisk, Jim Freund, Manya La Bruja, Dave Marx, Bill O'Neill (operations director), David Rapkin, Miles Smith, Bill Wells (chief engineer), Paul Wunder

SUBSCRIPTIONS
Joe Rudnicki (subscriptions registrar), Fred Kleinke, Marc Raskin

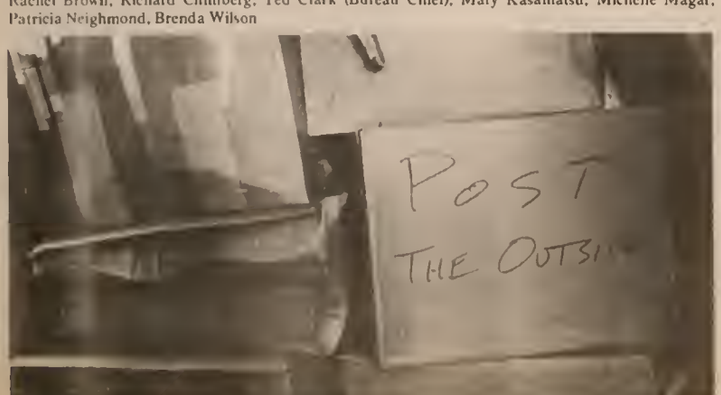
ADMINISTRATIVE STAFF
Gail Cerel, Bob Colichio, Daniel Finton, Vince Flood, Fred Kleinke (record librarian), Terry Ornstein

PACIFICA NATIONAL BOARD
R. Gordon Agnew (honorable chair), Robert Barron, Steve Berner, Ralph Engelman (3rd vice president), Peter Franck (1st vice president), Clifford Getz, Marge Glaser (2nd vice president), Oscar Hanigsberg, Victor Honig (treasurer), Kenneth Jenkins, David Lampel, Greg Lewis (secretary), Acklyn Lynch, Jean Molineaux, Roberto Navarro, Jack O'Dell (chair), William Sokol, William Swenson, Peter Tagger (president), Delfino Varela, Alex Vavoulis.

WBAI LOCAL BOARD
Vernon Andrews, Richard Asche, Fran Barrett, Ted Conant, Ralph Engelman (chairman), Renee Farmer, Oscar Hanigsberg, Ken Jenkins, David Lampel, Milton A. Zisman

PACIFICA NATIONAL OFFICE
Joel Kugelmass (executive director), Mike Krycler (comptroller), Debra Kaufman (administrative assistant), Mariana Berkovich (bookkeeper), Ira Slobodien (director of data processing), Ted Clark (Wahington Bureau chief), Patti Neighmond (Director, Pacifica National News Service)

PACIFICA WASHINGTON BUREAU
Rachel Brown, Richard Chimberg, Ted Clark (Bureau Chief), Mary Kasamatsu, Michelle Magar, Patricia Neighmond, Brenda Wilson



REPORT TO THE LISTENER

At last we have the news you've all been waiting for—a detailed report on our finances, with which you, our subscribers, are so intimately connected.

What follows are excerpts from a memo masterminded and principally written by Steve Post for the staff. We thought the summary of our situation was of interest to our subscribers. We quote from Steve:

* * *

General daily income continues to be bleak. Until marathon time, the subscriber rate continued its general downward slide. Our new direct mail efforts will, it is hoped, begin to stem the tide, but I see no overnight solution to the problem. Here are the results of some recent fund-raising and where the proceeds have gone:

Marathon—While we achieved the goal of raising the same quantity in pledges ($75,000) in fewer than half the days it took one year ago, the returns on these pledges have thus far not been spectacular. Of the money pledged, we have so far received about $40,000.

continued on page 3

LETTERS

We welcome letters to the editor. Address correspondence to: Folio Editor, WBAI, 505 Eighth Avenue, N.Y., N.Y. 10018. Please include your name, address, and telephone number.

ALL OUR EFFORTS FOR NAUGHT

I'd prefer a small, compact Folio—not something big like a newspaper, which I tend not to consult—more detail in the listings (if it's "SELF-HELP," what is under discussion—jobs, nutrition, etc.)—eliminate the cartoons, stories, etc.

A listener

SOMEONE OUT THERE READS IT

Enclosed is $10.00, this time inspired by the January Folio pages 10 and 11—articles, essays—of exceptional excellence—beautifully written—deeply felt—and intelligent, germane observations on the state of our living. All the photos, sketches,e tc., really good, even when zany. I'll try to send more as soon as I can—meantime to all of you—we wish you good health, good times, good friends and good cheer, and fruitful endeavors in the coming new year.

Leeda Leonard Fox

COPING WITH MUZAK

A letter received by Phoebe White:

I read your interesting letter in January's Folio re "Muzak."

You asked who the people are "who love it so." Well, although I do not exactly "love it," I don't really mind it. I have found a way to cope with it:

I sing and, given the opportunity, will hum along with virtually anything—including street noises.

Now, when I am being muzaked in a bank or supermarket, what I do to pass the time is not just to hum whatever's being piped through, but to harmonize (quietly) a third or a fifth above that. (Hopefully someday I'll meet a kindred soul or two who'll harmonize with me. Y'Never can tell how stars (and rock groups) are born these days. . .)

I do admit that there are situations (like jobs and restaurants) where one cannot hum along with Mantovani. In a job situation, I was exposed to WVNJ after my lunch. And I was usually quite nauseous.

Hope my harmonizing suggestion helps!

Ann Doody

Phoebe White replies: *When I was in high school, a friend of mine decided the best way to cope was to dance to the muzak. We waltzed around many a supermarket together. It was amusing, but did nothing to alleviate the spread of the disease.*

A GOOD IDEA

Enclosed is the pledge of $10.00 which I made today—though I believe it was credited to my sub.

First, I want to congratulate you on the improved news reports There was a period when I thought they had fallen from their former excellence, but under Celeste Wesson's able guidance they again are taking that form.

One comment: I had forgotten your Church St. Station address and combed all through the folio for it. After despairing of finding it anywhere, I finally located it in the tinest possible type at the bottom of page 2. Wouldn't it be a good idea to have it more prominently displayed? (And to have the "pitchers" mention it more frequently?)

Best of luck —

Lili Solomon

continued on page 18

WBAI is on the air 24 hours a day, broadcasting at a frequency of 99.5 MHz. Our transmitter is located in the Empire State Building, and we broadcast with an effective radiated power of 5.4 kw (horizontal) and 3.85 kw (vertical). Power equivalent to 50 kw. at 500 feet. Our antenna stands 1223 feet above average terrain. The studios are located at 505 Eighth Avenue, New York, N.Y. 10018. Subscriptions and donations may be sent to WBAI, P.O. Box 1234S, Church Street Station, New York, N.Y. 10249. Business inquiries may be made by calling during working hours at (212) 279-3400. WBAI is owned and operated by the Pacifica Foundation, a nonprofit corporation operating four other stations: KPFA, 94FM in Berkeley; KPFK, 90.7FM in Los Angeles; KPFT, 90FM in Houston and WPFW, 89.3FM in Washington, D.C.

Carlin Benefit—This benefit showed a net profit of $12,000. An agreement had previously been made with Pacifica that half the proceeds would go directly to the station unlevied. The other $6,000 would go directly to the lawyers to help defray expenses of the Supreme Court case.

Crafts Fair—This year's fair showed a net profit of $54,352. While this far exceeds the proceeds of any previous crafts fair, the advance commitments of this money were staggering. First the Pacifica levy of 22.3% was deducted. (The "levy" is a portion of the station's income going to Pacifica to pay for certain centralized services for all the stations—for example, legal fees, insurance, and centralized fiscal accounting.) Beyond that, WBAI had to repay $15,000, the remainder of a $20,000 loan taken out to carry us through the summer and early fall. The remainder of the Craft's Fair money (about $30,000) has gone almost exclusively for paying salaries and consultants' fees.

Finally, in this grim area it should be known that we have been paying and continue to pay off a number of essential creditors left from the days of 62nd Street. Among them are: Phone Company—approximately $14,000, now paid off; Con Ed—$1,300 still owed; UPI—still owed roughly $7,000. This is a particularly serious matter, since on a number of occasions they have more than threatened officially to remove the machine. Additionally, our contract with UPI runs through 1981, and even if the machine were removed, we would remain liable for payment through the entire contract period.

What follows is a list of absoutely essential monthly bills. This list represents only those items which if not paid regularly would put us off the air:

Transmitter rent & electricity	$3,400
Studio & office rent	1,250
Telephone	2,700
Telephone (broadcast lines)	300
Telephone (deposits)	400
UPI	1,000
Reuters	300
Electricity	1,000
Blue Cross	800
	$11,150

As you can see, if our daily income averages $500 (and it is frequently less in bad months), we don't have enough to meet even these essentials, much less salaries, back salaries, creditors, expenses of the business and administrative areas, tape and other broadcast supplies, parts for equipment repair, and on and on. In order to continue operation on the current basis, we need a daily income of approximately $1,500.

* * *

So that's where things stand. Where are they going, you may ask.

Richard Barr, our director of development, reports that we are applying for a number of grants. We don't intend to become grant-supported radio, but there is foundation money available with no strings attached. We've applied for funding for some of our poetry and theater programming from the National Endowment for the Arts (our poetry project has already been funded for the past two years by the NEA). We have five new CETA workers already and are applying for more. Elaine Baly received a Women's Training Grant from CPB last fall, which makes it possible for her to go on working here. We hope to receive another Community Service Grant from CPB next year. (This grant funds the Folio, development, promotion, and helps pay for our new upstairs quarters.) We've applied for various other monies as well, and will tell you more about that if we get any of it.

And as for those long-promised studios—again we quote from Steve:

* * *

As far as the actual construction is concerned, this is where things stand: architects' plans are in the final stages of revision; building management has given permission for construction, pending issuance of a building permit from the city; we are having discussions with a general contractor who has expressed interest in donating his services for the construction project. This would obviously reduce costs and enable us at least to put up all the walls at once, rather than piecemeal. At this point, I am reluctant to hazard a guess as to when building will begin because of our well-known "setback syndrome." However, a very tentative target date would be the end of January or early February.

* * *

Steve's informative memo ("I was up until five in the morning writing it!" he says) also covered the Pacifica National Board meeting last November. The National Board makes many decisions affecting WBAI, and you should know about a few of these resolutions. Again, we quote from Steve:

* * *

New officers of the corporation were elected. Most significant of these were the elections of Peter Tagger as president, replacing Ken Jenkins, and Victor Honig as treasurer, replacing Oscar Hanigsberg.

Peter Tagger is the secretary/treasurer of the Center for The Study of Democratic Institutions in Santa Barbara, California, and a long-time expert in fund-raising for progressive causes. He has been on the national board, though not terribly active, for a number of years.

Victor Honig is an accountant in the San Francisco area. His invovlement with Pacifica dates back to 1952. He has previously served as treasurer of the foundation, and last served on the national board in 1972.

Both of these men are well known and highly regarded in the communities that Pacifica serves, and I believe their renewed involvement will have a positive effect.

Station Budgets. WBAI proposed operating at a budget of $457,000 for fiscal year 1978-79. Neither this budget nor any of the other station budgets was approved. In the meanwhile, we are operating at approximately this level (as the other stations are at their proposed budgets), with an "oversight" committee of the national board monitoring income and expenditures on a monthly basis. This means that if we fail to meet our projected income, further drastic cut-back steps will become necessary.

There was some discussion of Pacifica's thirtieth-anniversary plans. It has been resolved that there will be a national anniversary issue of the Folio, though plans for an ongoing national Folio have been tabled.

* * *

Thank you, Steve. We should explain that the Board has been considering the idea of a national Folio, edited and produced centrally, for distribution among all five stations. The idea was to produce a national magazine, in effect, with inserts of local listings, and the magazine was to be self-supported through advertising.

And finally—the air, the purpose of the good ship WBAI, to which all the efforts described above are marshaled. We now quote Elaine Baly, our program director, again from the famous memo:

* * *

As we all know, at this point the bulk of our programs consist of "talking heads" and record shows, but this is a cross we will have to bear until studios are built.

In conjunction with the spring marathon, we are planning a Stevie Wonder day, an Elvis day, Laugh Day, rare record days, and others.

The time span of the marathon also includes the thirtieth anniversary of Pacifica, and plans are under way for special productions that span Pacifica's history. Our major contribution to this effort will probably be restricted to gathering raw materials, to be sent to the other stations for incorporation into programs produced by them, and supplying our best archive material.

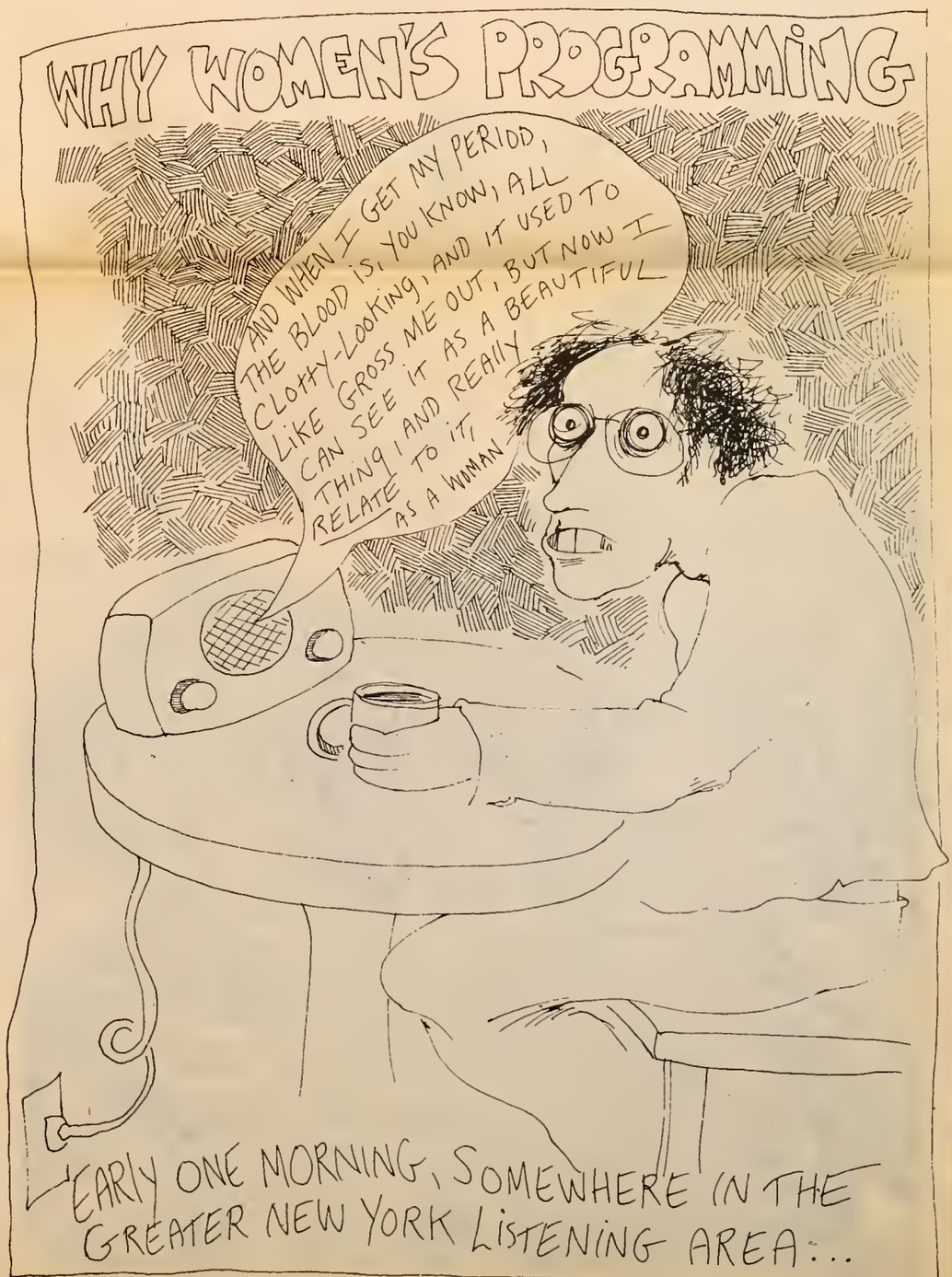
There is a new science fiction program in the works, plans for a program of Jewish religious music, and a new astronomy program.

* * *

So now, gentle Subscribers, you probably know more about us than you even wanted to. Everyone joins me in reminding you to fulfill those pledges you made during the Marathon, and to tell your friends about WBAI and its place in your life.

Jessica Raimi

Jessica Raimi
Folio editor



Luis Cardinal Tiant

February 1979 Listings

THURSDAY 1

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include: Clement Janequin: Chansons Nouvelles (1540); Henry duMont: Benedictus Pachelbel: Partita #6 in B-Flat (1691)
Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
THE SOUTH BRONX: ITS PEOPLE
Our second program of a four-part series on the history, people, and plans for the South Bronx. Today's program examines the lives of the people still there and the community organizations struggling to rebuild the community. Produced by Mike Barnes.
1:30 A TASTE OF THE BLUES
Producer to be announced.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Health and Nutrition with Linda La Violette.
The first program in a series on being a parent. This week, child care in N.Y.C. with a representative from the Agency for Child Development.
6:00 ISSUES IN SCIENCE AND HEALTH
With Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 IN THE WORKPLACE
A monthly program on unions and union issues, hosted by Mimi Rosenberg.
9:30 VISITS WITH MARXIST THINKERS
Bertell Ollman, professor of politics at NYU and the originator of the board game Class Struggle speaks with Stanley Aronowitz, author of False Promises and editor of the journal Social Text.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 2

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

THE WINTER DOLDRUMS ARE UPON US . . . so make an extra contribution! Make it payable to: Pacifica-WBAI and send it to:
Box 12345
Church Street Station
New York, N.Y. 10249

9:30 MORNING MUSIC
Presented by The Laughing Cavalier. Le Chevalier observes Groundhog Day in appropriate fashion fashion with a program of chaconnes, passacaglias and ground, in short works built over a basso ostinato.
12:00 PROGRAM ANNOUNCEMENTS
In the Workplace. Rebroadcast from Thursday, Feb. 1.
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
To be announced.
6:00 ARTS EXTRA
A review of the state of the arts in New York, produced by the Drama, Litearture, and Art Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 PERSONAL PROBLEMS:
AN IMPROVISATIONAL SOAP OPERA
Produced for radio by Steve Cannon.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 3

5:00 AMERICAN PIE
Live radio with Ira Leibin.
7:00 ALTERNATE CURRENTS
Is the First Amendment Going Down The Drain? Pressrooms raided by the police. Reporters ordered to turn over their notes to the courts. Should journalists have special privileges? Ruth Shereff talks to Robert Friedman, former editor of More magazine and others about these issues.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday Morning Children's Program, featuring: old-time radio for children, original radio dramas, live discussion with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 NOT FADE AWAY
Peter Bochan presents a special Twentieth Anniversary Holly Day celebrating the music of Buddy Holly. (See Highlights for details.)
(Ed Haber will be back next Saturday as usual.)
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
A review of current journalism, with Paul Hoeffel.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
8:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
9:00 THE NUYORICAN POET'S CAFE
Live from the Cafe, located at 505 East 6th Street: poetry, music, theater, and discussion from the cultural center of the Lower East Side.
11:00 ELECTRONIC MUSIC
Presented by Ilhan Mimaroglu.
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
Guests will be Don Rojas of People's Press and the Black United Front, and Oliver Stevenson, a poet-playwright. Caribbean-American issues will be discussed with phone calls from listeners and much reggae. Live radio with Habte Selassie.

SUNDAY 4

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, LIVE phone-in and a special playing each week of one of RCA's Red Seal Albums of classic film scores. This week, the film score from Elizabeth and Essex.

8:30 NEWS REBROADCAST

9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.

11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.

1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.

4:00 HOUSETALK
Conversations with elected U.S. officials on U.S. foreign policies. Tentatively scheduled, Samori Marksman interviews Senator McGovern (D. South Dakota) on his recent tour of several African countries. Produced by the International Affairs Department.

6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY

6:30 NEWS
With Ruth Shereff.

7:00 THE MURIEL RUKEYSER PANELS:
THE COMMITTED WRITER
In December of last year, the Writing Department of Sarah Lawrence College, in conjunction with the college's 50th anniversary, held a day in honor of one of America's most distinguished writers, Muriel Rukeyser.
This week you will hear a panel on politics and the artist; participants include Grace Paley, Denise Levertov, and Alice Walker. The program will also include several of the readings that took place during the course of the day. Produced for radio by Dennis Bernstein. (A second part of this program will be heard next Sunday at 7:00 P.M.)

8:30 THE SUNDAY EVENING GOSPEL PROGRAM
Leonard Lopate presents the best of the musical form which has helped sustain the black community in this country for hundreds of years.

10:00 JAZZ SAMPLER
With Bill Farrar.

12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 5

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.

7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 BROWN BAG MUSIC EXCERPTS
Music of the traditional and nontraditional styles. Folk, country, swing, old-timey, and whatever is new, experimental, and fun. For your listening pleasure, with Barbara Bernstein.

10:00 ANYTHING GOES
Broadway show tunes with Paul Lazarus.

12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland brings you studies of the state of women in the world today.

1:30 ARE YOU LISTENING?
The allegro show—for some fast-paced musical listening. Produced by Michael Triolo.

3:00 PART OF THE ACT
William Burrough's birthday. It's all part of the act. Live radio with Lynn Samuels.

5:00 BREAD AND ROSES
The Income Tax Help Line with tax consultant Susan Lee.

6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons discusses glitches that go buzz in the night. Phone in your problems with audio equipment.

7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY

7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.

7:30 NEWS
With Celeste Wesson.

8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster and Lenny Quart.

8:30 THOR'S HAMMER
A weekly arts essay, this week by Wesley Brown.

9:00 EVERYWOMANSPACE: A HOLISTIC APPROACH TO RAPE
In hospital emergency rooms victims of rape often are treated medically while the emotional trauma of rape is ignored. St. Luke's Hospital has developed a program involving volunteer advocates which aims at providing a more holistic approach to the treatment of rape victims. Representatives from the St. Luke's Rape Intervention Program will describe the medical, legal and emotional support services provided by the programs. Rape and sexual stress traumas will be discussed, as well as common myths about rape. Produced by Mary Rose.

10:00 THE LESBIAN SHOW
With Rose Jordan.

11:00 WOMEN IN SCIENCE
With Eileen Zalisk.

12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate.

TUESDAY 6

5:00 SKYLITE
Live radio with Linda Perry.

7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 MORNING MUSIC
Bill Hellerman talks with composer Steve Reich about his new work Music for Eighteen Musicians.

12:00 PROGRAM ANNOUNCEMENTS
NEW YORK CITY POLITICAL SCENES
With Jacques De Graff.

1:30 SHORT CUTS
Audio wizardry by Peter Bochan.

3:00 NUANCES
Live radio with Pepsi Charles.

5:00 BREAD AND ROSES
To be announced.

6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.

7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY

7:15 HOT FLASHES
Women's news from Majority Report.

7:30 NEWS
With Celeste Wesson.

8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.

9:30 CARIBBEAN CURRENTS
News and views of the Islands, with Annette Walker.

10:00 THE RADIO
A dramatization of C.S. Lewis's The Lion, The Witch, and The Wardrobe, produced by Charles Potter and David Rapkin.

10:30 JAZZ
Presented by Mike Neal.

12:00 PROGRAM ANNOUNCEMENTS
AFRO-CENTRIC
Live radio with Adiyemi Bandele.

WHY THE REVOLUTION HASN'T COME

— WINTRY SCENES —

"I OPENED THE WINDOW AND IN FLEW ENZA!"

— Vladimir Dixon

It's tough to be a revolutionary with a 101 degree fever - it's impossible with a runny nose. Smiley - seen here greatly under the weather - takes the advice of many a medico: stay in bed and drink.

STRANGE (BUT TRUE): Smiley's had the same flu for years! Originally from Hong Kong, it is now quite happy at his place.

When icicles hang by the wall
And Dick the shepherd blows his nail
And Tom bears logs into the hall
And milk comes frozen home in pail
When blood is nipped, and ways be foul
Then nightly sings the staring owl
"To-whit, to who!"
A merry note,
While greasy Joan doth keel the pot.

THANKS, AND A HAT TIP TO WILL SHAKESPEARE

STOP THOSE ICY BLASTS THE GRUNT WAY!

Three pairs of socks, a pair of long johns, two undershirts, two flannel shirts, one woolen sweater, one thermal sweatshirt, half a dozen sections from the Sunday Times, two scarves, and an overcoat (with lining). All in all, this adds a total of 57 pounds - which makes movement a bit awkward, but does provide protection against being blown away on Riverside Drive.

HAWKEYE KNOWS THE SCORE!

Quoth he: Don't go out unless absolutely necessary.

Nothing particular about winter - he always says that.

NOTE: Hopefully, this brief analysis of the weather's counter-revolutionary effects will quiet suspicions that the Revolution's failure to arrive is entirely due to human incompetence, unwillingness, inability, or folly.

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WEDNESDAY 7

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU, Indiana.
10:30 RADIO NEDERLAND WERELDOMROEP
Nevel Gray presents the Dutch Concert Hall featuring the Netherlands Chamber Orchestra. This week, Leonard Slotkin will conduct Dimitri Shostakovitch's Symphony #10, Opus 93. Brought to WBAI by the Dutch Consulate.
12:00 PROGRAM ANNOUNCEMENTS
SOME THOUGHTS ON REBIRTH IN JUNGIAN PSYCHOLOGY
A lecture given at the C.G. Jung Foundation by Dr. M. Esther Harding.
The road to transformation first leads through a spiritual death and rebirth. This lecture examines many kinds of rebirth, with emphasis on the symbols of the Christ child. Presented by Linda Perry.
1:30 RHYTHMS OF LIBERATION
Reggae music is dynamic, enlightening, inspiring. It reflects Jamaica and Jamaicans. It is boundless in scope and has hypnotic rhythms that will float you away to conscious thinking and enjoyment. Bob Marley and all the rest will be there. Produced by Habte Selassie.
3:00 BREAD AND CIRCUSES
Live radio with Tom Leykis.
5:00 BREAD AND ROSES
To be announced.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUTDOORS
Nonabusive outdoor reaction, hosted by Don Wade, with the cooperation of the N.Y.-N.J. Trail Association.
7:30 NEWS
With Celeste Wesson.
8:30 MAN-BOY LOVE
On December 2, 1978, the first Man-Boy Love Conference was held in Boston. David Wynyard and Sidney Smith of the Gay Men's Department will bring you the highlights of the conference.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder examine drugs of all kinds and compositions.

Greg Ross, assistant program director, was kind enough to pose for our cover.

FOLIO
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THURSDAY 8

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Works include: Bach's French Suite #1 in D Minor; Mozart's Piano Quartet in G Minor, K. 478; Bartok's String Quartet #2. Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
HOUSING NOTEBOOK
Esther Rand of the Metropolitan Council on Housing tells the latest on housing issues and answers your questions as tenants.
1:30 A TASTE OF THE BLUES
Presented by Richard Barr.
3:00 JERRY HATCH LIVE
Disaster And The American Imagination.
A discussion by Andree Conrad, critic, translator, writer, and art historian. In a wide-ranging provocative discussion, Ms. Conrad analyzes the appeal of Jaws, compares the different ways in which British and American journalists deal with the reality of an airplane crash, gives a historical perspective on earthquakes, considers the political repercussions of epidemic disease, including the experience of illness as an internal disaster, explores the politics of disaster, and returns again to consideration of the aesthetic and ethical implications of the way disaster is portrayed in films. (Originally broadcast December 7, 1978 on Jerry Hatch's Thursday afternoon show.)
5:00 BREAD AND ROSES
Today, John Esposito of the Consumer Protection Board.
6:00 TIME FOR A CHANGE
This month's guest is Irma Garcia Chafardet, an official of the United Nations speaking about making the U.N. more effective. Produced by Alan Leventhal.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 ON THE RECORD
A program hosted by Rodger Parsons with members of New York City's bureaus and departments, about how Parsons will interview these members about how their decisions, very often unpublicized, affect the lives of many New York citizens. (This program will be rebroadcast at noon on Friday, February 9.)
9:30 POLITICAL MUSIC OF THE SEVENTIES
We continue our series on the songwriters and singers of the 70's who are creating political music. Produced by Kathy Jarvis and Julie Schulman.
10:00 THE POLITICS OF THE GREAT WHITE HOPE: THE RISE AND FALL OF MAYOR FRANK RIZZO
Last fall, Philadelphia Mayor Rizzo asked the electorate to "vote white" by approving a charter change allowing him to run for mayor in perpetuity. This program explores the appeal and limits of Rizzo's racist policies. Produced by Mike Yarrow.
10:30 SCRAPPLE FROM THE APPLE
Jazz with Jamie Katz.
12:30 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 9

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier.
12:00 PROGRAM ANNOUNCEMENTS
ON THE RECORD
Rebroadcast from Thursday, Feb. 8.
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
People in Motion. Where they live, how they organize. Coordinated by Mimi Rosenberg.
6:00 ARTS EXTRA
A Drama, Literature, and Art Department magazine, produced by Rick Harris.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:30 POETRY: JEROME ROTHENBERG
Jerome Rothenberg is the author of forty books, including Poems for the Game of Silence and Seneca Journal. Membrane Press has published The Notebooks, and Gematria 27 has been published by Black Sparrow. Rothenberg is a leading anthologist of American poetry. His fifth and most recent anthology is A Big Jewish Book. As part of an attempt to redefine the poetic past, Rothenberg is editor and founder of Alcheringa Magazine and currently edits a periodical called New Wilderness Letter. This program was funded by a grant from the National Endowment for the Arts, and is produced by Susan Howe.
11:30 SHOLEM ALEICHEM
Stories by the Yiddish humorist read by Aron Tager.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 10

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday Morning Children's Program, featuring: old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
A review of current journalism, with Paul Hoeffel.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Al Auster of Cineaste Magazine looks at issues of film and the media. This month, an interview with long-time publicist John Springer, the man behind great faces from Joan Crawford to Warren Beatty.
8:00 THE LATIN MUSICIANS HOUR
With max Salazar.
9:00 THE SAINT MARK'S POETRY PROJECT'S 1979 NEW YEARS DAY BENEFIT
Well, WBAI's Drama, Literature, and Art Department was at it again, folks! We taped the Poetry Project's New Years Day Benefit, which consisted of over 70 poets reading or performing from their works. The performances and readings in this program will include John Cage, The Talking Band, Phillip Glass, Anne Waldman, John Giorno, Jackie Curtis, Jackson MacLowe, Susan Howe, Hannah Weiner, Taylor Mead, Peter Orlovsky and others. Produced by Linda Perry and Mike Feder with special assistance by John Fisk and Gregory Lehman.
11:00 THE GOLDEN AGE OF RADIO
Town Hall Tonight: Pandemonium ensues when a trained seal escapes during the broadcast. Starring Fred Allen. Produced for WBAI by Max Schmid.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

SUNDAY 11

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, LIVE phone-in and a special playing each week of one of RCA's Red Seal Albums of classic film scores. This week, the score from Casablanca.

8:30 NEWS REBROADCAST

9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Whent.

11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon and guests.

1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.

4:00 ONE BIG HAPPY FAMILY
An examination of major international groupings such as COMECON, The Arab League, EEC, and the Association of South East Asian Nations. Representatives for these organizations will be interviewed and their programs analysed. Produced by Samori Marksman and the International Affairs Department.

6:00 PROGRAM ANNOUCEMENTS
MISCELLANY

6:30 NEWS
With Ruth Shereff.

7:00 THE MURIEL RUKEYSER PANELS:
THE LANGUAGE OF SCIENCE AND ART
In December of last year the Writing Department of Sarah Lawrence College, in conjunction with the college's 50th anniversary, held a day in honor of one of America's most distinguished writers, Muriel Rukeyser. This week you will hear a panel on the varieties of language competing for attention and audiences. Panelists include Hortense Calisher and Jane Cooper. The program will also feature some of the many readings given during the day. Produced for radio by Dennis Bernstein.

8:30 THE SUNDAY EVENING GOSPEL PROGRAM
Mahalia Jackson, Sam Cooke, Shirley Caesar, the Swans, the Wards, James Cleveland, Marion Williams and more. Produced by Leonard Lopate.

10:00 A DELICATE BALANCE
Jazz with Marian McPartland.

12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 12

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.

7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 BROWN BAG MUSIC EXCERPTS
Your basic folk and traditional music, some of which has been collected from festivals, concerts, and would you believe, birthday parties? Produced by Barbara Bernstein.

10:00 ANYTHING GOES
Paul Lazarus celebrates American musical theater, focusing on the work of young and talented composers and lyricists.

12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
With Viv Sutherland.

1:30 ARE YOU LISTENING?
Music in counterpoint. Presented by Michael Triolo.

3:00 PART OF THE ACT
Grace Paley and ten other anti-nuclear protesters are to be sentenced today in Washington, D.C. It's all part of the act. Live radio with Lynn Samuels.

5:00 BREAD AND ROSES
Issues of Occupational Safety and Health. Michael McCann and the New York Committee on Occupational Safety and Health. This month, a discussion of the dangers of asbestos with Walter Hang from NYPIRG.

6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will answer questions from the audience about problems with their audio equipment.

7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY

7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.

7:30 NEWS
With Celeste Wesson.

8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster and Lenny Quart

REPORT FROM THE NATIONAL BOARD

NEW THREATS FROM THE FCC?

by Peter Franck

The Federal Communications Commission is proposing to drastically limit listener-sponsored radio's ability to raise funds for our operations over the air. Meeting in Houston last month the Board of the Pacifica Foundation attempted to come to grips with the FCC's proposal to rewrite the rules governing other areas of non-commercial broadcasting.
of organizations which will be allowed to own non-commercial radio stations.

The Commission has pointed out that a broad variety of non-commercial broadcasting has developed on the FM band, which was originally conceived for "educational" broadcasting. "Educational" here, was meant in the strict sense of the word: the broadcast of classroom-type instruction. That definition no longer has any relationship to 90% of the broadcasting done by non-commercial radio.

The FCC is now considering a number of different approaches to the problem of who is qualified to hold a non-commercial license. These range from making any organization which qualifies for tax-exemption with the IRS eligible, to adopting strict rules about the internal structure of non-commercial broadcasters, to limiting non-commercial organizations to owning no more than seven outlets—which would, for instance, limit Pacifica to one more station.

The Commission seems to be seriously considering rules which would dictate the governing structure of broadcast organizations, such as Pacifica, including requirements as to the composition of their Boards. Other alternatives the Commission is considering include limiting non-commercial broadcasting to educational institutions, and/or examining the nature of programming being offered by each broadcaster (an approach which they concede may raise serious First Amendment questions).

The FCC's action not only poses the difficult question of who should be eligible for a non-commercial license, but also raises the question (which they do not ask) of how much it is the government's business to determine the internal affairs and organization of non-commercial broadcasters.

The FCC is seeking comment on these proposals from the public and affected organizations*. Letters may be addressed to the 'Noncommercial Educational Standards Proceeding:

Federal Communications Commission
P. O. Box 19600
Washington, D.C. 20036

At its Houston meeting, the Pacifica Board adopted a series of resolutions (see box) asking the Commission to treat radio separately from television, to take no action which would limit the independence of listener-sponsored radio and urging the Commission to give priority, in dealing with competing license applications, to diversity of radio services in a community.

The attempt of the FCC to more closely define who may be a non-commercial licensee comes, probably not accidentally, at a time when a number of strong trends are emerging in the area of non-commercial broadcasting. Over the next couple of years, Pacifica radio will be facing a basic choice with regard to its place and role in radio.

Non-commercial broadcasting has developed dramatically since KPFA became the world's first listener-sponsored station thirty years ago. In the growth of NPR (National Public Radio), and its television "big brother" PBS (Public Broadcasting Service), we are seeing the development of a B.B.C. type of essentially government underwritten and sponsored service. On the other hand, the last five years has also seen an enormous growth in "community" radio stations. These run the gamut from those with ten-watt local transmitters to a few stations as powerful as those of the Pacifica stations. Though organized locally and independently, community broadcasters have been helped greatly by Federal funds in starting their operations and developing their facilities. They receive, on the average, about one-third of their support from listeners.

Some community stations (such as WYSO in Yellow Springs, Ohio) were originally college stations that have grown to serve both college and community. Some community stations serve relatively specialized communities such as KPOO in San Francisco (89.5 FM) or KBBF in Santa Rosa (81.1 FM, which serves largely the Spanish-speaking community in Sonoma County). Many community stations belong to the National Federation of Community Broadcasters (NFCB), which has been instrumental in fostering the community station movement.

The programming of the NPR stations tends to be oriented to an upper-middle-class affluent audience with an emphasis on classical and folk-music and "high-brow" public affairs programs.

The Pacifica stations are, on the whole, older and larger than the "community" stations, and generally rely to a much higher degree on listener sponsorship for their financial support. As *Folio* readers know, they try to serve a variety of audiences which are not served by other broadcasters.

There is a great deal of debate within community broadcasting and Pacifica about the viability of listener-sponsorship as the primary basis for funding these radio operations. Some feel that the NFCB stations could well provide the basis for a second, more popularly oriented, government-based service. Others feel that Lew Hill's original concept of a radio service based financially on listeners alone remains the correct concept if real independence and a critical stance towards major societal forces are to be maintained.

The rules now being written by the FCC will influence the choices Pacifica and community broadcasting can make. For this reason, Pacifica Foundation Board has urged the Commission to focus on diversity of service to the community, rather than any formal structural rules in granting or withholding non-commercial licenses.

ADOPTED NOVEMBER 4, 1978

1) Pacifica Foundation urges the Federal Communications Commission to treat radio separately from television in its inquiries and rule-making proceedings regarding public broadcasting.
2) The Pacifica Foundation reaffirms its commitment to listener-sponsorship as the financial basis and life blood of its radio operations and urges the Federal Communications Commission to take no action which limits its ability to raise funds from its listeners.
3) WHEREAS, neither the content of programming nor the internal organization of licenses are appropriate areas of Federal Communications Commission governance; and

WHEREAS, radio is a medium in which a variety of broadcasters can and should serve a variety of audiences; and

WHEREAS, the history and practice of the Pacifica Foundation demonstrates that a particular licensee can deliver a variety of radio services;

THEREFORE, the Pacifica Foundation urges the Federal Communications Commission to develop eligibility guidelines for non-commercial licensees which will recognize the multi-audience character of radio and encourage diversity and community responsiveness in non-commercial services.

*While the deadline for filing formal comments is past, the Commission has not yet acted and it is always appropriate for citizens to express their views to the Commission.

Peter Franck was recently elected First Vice President of the Pacifica Foundation. *He is also on the KPFA local board.*

NOTES FROM THE MUSIC DEPARTMENT

The Music Department has some interesting programs lined up for next month.

Habte Selassie will host discussions with various artists concerning reggae music and its quest for recognition and acceptance...Mildred Norman will continue to bring Brazilian music to our afternoons...while Paul Lazarus will present the best of American musical theater on MORNING MUSIC ...We welcome musician Reginald Workman to our department—his vast experience will add to our jazz, or American classical music, offerings...We welcome back William Hellerman, who will talk to Steve Reich about his latest album, *Music for Eighteen Musicians*, and David Tudor, who will discuss his latest compositions...for you folkies, Barbara Bernstein will brighten Monday mornings ...Manya La Bruja will bring us a celebration of Wagner on February 19...Our regulars, Ted Cohen, Jamie Katz, The Laughing Cavalier, Peter Bochan, Ed Haber, Carlos De Leon, David Fenton, Leonard Lopate, Bill Farrar, Mike Triolo, Ted Pierce, Marian McPartland, Gregory Reeve and Fred Kleinke will continue to bring you the most diverse music programming in the metropolitan area...James Irsay has been sending his excellent show to us from WFIU in Bloomington, Indiana. It's aired on Wednesday's MORNING MUSIC, so make a note, you don't want to miss it...On Fridays the WBAI Music Store starts at 8:30 P.M. If you'd like to be part of the live audience, the address is: the Symphony Space, Broadway at 95th Street. The doors open at 8:00 and the contribution is $3.00. The whole is produced by Arthur Miller. Listen for announcements of specific artists.

We welcome another new producer to our department—Bill Canaday. He'll present THAT OLD TIME RELIGION, a survey of religious folk music, through recordings spanning the last seventy years, including spirituals, hymns, gospel, country and western sacred music, shape note, Caribbean music, cowboy religious music and inspirational songs—along with interesting commentary.

And we are losing a fine producer, Billy Vera, one of the producers of A TASTE OF THE BLUES, has been lured away from us by Warner Brothers. Billy is moving to Los Angeles, where he'll be a staff songwriter. We can't blame him for leaving...but we'll miss him.

Finally..a pioneer in American classical music died at the time of this writing. William Grant Still, 83, composer of the *Afro-American Symphony*, died in Los Angeles after a brilliant career spanning five decades.

He was the first black musician to conduct a major American orchestra—the Los Angeles Philharmonic—in Hollywood in 1936. Still's *Feature Overture* and *The Peaceful Land* garnered Guggenheim fellowships. His Symphony in G Minor is highly acclaimed. A special program on his music is being planned for early spring.

Be sure to listen for Diana Arnow's CONCERT INFORMATION on Wednesday and Thursday nights at 10:30.

Musically
Michael E. Neal

Michael E. Neal
Music director

8:30 THOR'S HAMMER
A weekly arts essay, this week with Charles Lynch.
9:00 EVERYWOMANSPACE
Women's Legal Clinic with attorney Carol Lefcourt.
10:00 THE LESBIAN SHOW
With Rose Jordan.
11:00 WHO'S FOOLING WITH THE WEATHER?
Lindsay Audin speaks with Steve Schneider of the Center for Atmospheric Research.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate.

TUESDAY 13

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
With Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
CROSS-CULTURAL STUDIES OF WOMEN IN SOCIETY
With Eileen Zalisk.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, with Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Sisterhood of Black Single Mothers discusses issues concerning the black family.
6:00 SEVENTH-INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.
9:30 THE TONY ALVES REPORT
A new program, exploring the inner workings of some of the Big Apple's least understood complexities: third world graphics and performing arts.
10:00 THE RADIO
More of C.S. Lewis's The Lion, The Witch, and The Wardrobe, produced for radio by Charles Potter and David Rapkin.
10:30 CONCENTUS MUSICUS OF VIENNA: THE ROLLS ROYCE OF EARLY MUSIC ENSEMBLES
One of the ensembles at the forefront of the revival of interest in early music in the past generation has been the Concentus Musicus of Vienna. In its determination to obtain a sound as close as possible to the original, this group captures an excitement and freshness in music which is often made to sound dull.
During their first U.S. tour in four years, Ted Cohen spoke with four members of the ensemble, including its founder and leader, Nikolaus Hannoncourt. Included in the program will be excerpts from the group's musical recordings.
Produced by Ted Cohen.
12:30 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

WEDNESDAY 14

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
The Influence of Nadia Boulanger.
This program includes the music of Virgil Thomson, Elliot Carter, Walter Piston, and others.
Presented by Kim Kronenberg.
12:00 PROGRAM ANNOUNCEMENTS
FROM OUT OF THE AMAZON...
THE HUMAN ECOLOGY IN BRAZIL PROJECT
Anthropologists Madeline Ritter, Nancy Flowers, Daniel Gross, and Dennis Werner speak with Barbara Londin about their fieldwork and the future of the Brazilian Indians. Tapes of Brazilian Indian ceremonial music are included in this program.
1:00 THE NATURAL GOURMET
Cooking naturally with Mary Houston.
1:30 PRAIRIE ECHOES
Country and western swing music, with Paul Aaron.
3:00 BLACK LOVE
Vernon Douglas will look at the changing relationships which are happening now between black men and black women. This Valentine's Day special will include taped interviews with average black people about these changes in their lives.
5:00 BREAD AND ROSES
People's Law Update. Bob Lefcourt examines the criminal justice system in Cuba.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 THE GREAT OUDOORS
With Don Wade.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON CHILE
With Chile support groups.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, hosted by David Wynyard.
9:30 GUNTER GRASS: A READING
Gunter Grass, born in 1927 in Danzig, Germany, has been acclaimed by critics as one of the most imaginative and powerful of post-war novelists. Author of such successful literary works as The Tin Drum, Cat and Mouse, and The Snail (not to mention others), his latest work, The Flounder, was an immediate bestseller in Germany before its release in the U.S. in late 1978. A novel of epic proportions, The Flounder relates the centuries-old struggle between men and women in the making of history, as well as the history and importance of nutrition throughout the ages, as the two great themes of this novel. In this reading, Gunter Grass will read a poem and a chapter from the beginning of The Flounder; John Leonard will read the English translation afterwards.
Recorded at the Poetry Center of the 92nd Street YMHA on November 4, 1978.
Produced by Tom Whelan.
10:30 JAZZ
Presented by Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder discuss the world of drugs.

THURSDAY 15

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include: Mozart—Violin Sonata in E Minor, K. 304 (on 18th century instruments); Milhaud—2 Little Symphonies; a live discussion and performance by an outstanding young quartet, The Primavera Quartet, which will perform Paul Chihara—Primavera Quartet (commissioned by the Quartet); Debussy—String Quartet in G Minor.
Presented by Ted Cohen.

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12:00 PROGRAM ANNOUNCEMENTS
THE SOUTH BRONX: THE PLAN
Our third program of a four-part series on the South Bronx examines the City, State, and Federal proposals for reconstruction. Who will decide? Who will gain? Produced by Mike Barnes.
1:00 TO BE ANNOUNCED
1:30 A TASTE OF THE BLUES
Presented by Richard Barr.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Health and nutrition with Linda LaViolette.
What parents can do to choose a pediatrician. With guest Rodney Hite, a pediatrician at Roosevelt Hospital.
6:00 ISSUES IN SCIENCE AND HEALTH
Produced by Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary with Samori Marksman.
8:30 URBAN FREE DELIVERY
The magazine of the News and Public Affairs Department.
9:30 HOUSING NOTEBOOK
Esther Rand of the Metropolitan Council on Housing updates the battles between landlord and tenants and answers your questions about being tenants.
10:30 SCRAPPLE FROM THE APPLE
Jazz with Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 16

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Lay in a supply of strawberries and Dom Perignon and have breakfast in bed with The Laughing Cavalier, Sir Noel Coward and Mary Martin.
12:00 PROGRAM ANNOUNCEMENTS
URBAN FREE DELIVERY
Rebroadcast from Thursday, Feb. 15.
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Dom Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
Community Action with Luana Robinson of the Hamilton Heights Tenant Association.
6:00 ARTS EXTRA
A magazine from the Drama, Literature, and Arts Department, produced by Rick Harris, with contributions from Michael Griffin, Elizabeth Zimmer, Dennis Bernstein, and a cast of dozens.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 THE POETRY OF PAUL AUSTER
Paul Auster will read from several collections of his own work. They include: Fragments from Cold (1977), Effigies (1977), Wall-Writing (1974), as well as several volumes of translations, including Fits and Starts: Selected Poems of Jaques Dupin. Presented by Dennis Bernstein.
11:30 A TRIBUTE TO REE DRAGONETTE
Ms. Dragonette, though not famous, is a fine and much-loved poet. She has been an inspiration to many of New York's writers and artists who have gathered together to celebrate her spirit. Recorded at Westbeth and produced for radio by Dennis Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Pacifica news people from all over, on the roof of WPFW. First row: Allen Snitow, news director KPFA; Helen Mickiewicz, kpfa; Marcy Winograd, news editor KPFK; Pat Brett, WPFW and National News Service; Second Row: Susan Anderson, news and public affairs director KPFK; Celeste Wesson; Steve McVicker, news director KPFT; Mary Kasamatsu, National News Service. Third row: Richard Chimburg, Ted Clark and Patricia Neighmond, National News Service; Bart Horton, WPFW.

REPORT ON THE NATIONAL NEWS CONFERENCE

by Celeste Wesson

Mike Shuster (right), who began working as Pacifica's regular international correspondent at the United Nations in October, talks with Pacifica news engineer Jerry Kupfer.

photos by Celeste Wesson

KPFA's Helen Mickiewicz on the phone at WPFW during the Pacifica National News meeting in November.

Celeste Wesson is our news director.

For the first time ever, the news staffs of all five Pacifica stations and the Pacifica National News Service staff met together in Washington last November. And when we got there, it was hard to believe we hadn't done it before.

First, a little background. The five Pacifica stations, in New York, Berkeley, Los Angeles, Houston, and Washington, each produce at least a nightly newscast similar to the WBAI news. There's also a Pacifica National News Service, which has evolved from one reporter (the old WBAI Washington Bureau) into a paid staff of five working out of offices in the National Press Building. They produce news reports in Washington, and also coordinate distribution of reports produced at the five Pacifica stations and the other subscriber stations around the country. The News Service package, which includes five or six stories, is fed to those subscribers five days a week.

One of the first things we discussed when we got to Washington was the News Service. Already, the News Service had hired Mike Shuster at the UN, and otherwise expanded international coverage, to fill the gap left by Internews when it closed its radio service at the end of September. We recommended that the News Service likewise expand its coverage of developments in parts of the country we've neglected, such as the South and Midwest. We also decided to try some network roundups, with each station researching the local angle on a single topic. We decided to do more on the anti-nuke movement, on environtmental, land and water policy issues; on development in the Sunbelt; on immigration into the U.S. And we encouraged each other to take more advantage of our freedom at Pacifica, to make sure our news is an alternative in both style and content.

We also spent hours talking about the idea of producing a Pacifica national newscast, an idea that Pacifica news people began working on over a year ago. Some of us were concerned that a national newscast would take energy and resources away from the news service and the local newsrooms; others said that a national newscast would free up local news staffs to cover local news—which we'd all like to do more. Then the argument was made that a national newscast would lack that direct connection with listeners and would make it harder for stations to emphasize issues important to their audiences. Others felt that a national newscast would strengthen Pacifica's national presence, and would provide an alternative to public radio's news programming. We finally passed a resolution endorsing the idea of a national news program, and recommended that a feasibility study be done. We all liked the idea of starting with a morning newscast—if the project ever gets underway.

What else did we do? We shared experiences and ideas for developing news departments with almost no money. We promised to send each other tapes of our newscasts. We resolved dozens of business details, drank a lot of coffee, stayed up late, took Washington's space-age Metro (it's hard to believe they are really subways), and promised to meet again next year.

IF Y CN RD THS U CN GT A GD JB by Phoebe White

PHOTOMASCULINITY

This viewer was not a fan. But Judy Dater's current exhibit at the Witkin Gallery, principally recent photographs of men, is really on target.

Sometimes an artist is inspired by a wish to get back at people who annoy her. This can be potent inspiration when the artist rises above the anger into humor, and sees her subjects, no longer as personal enemies, but as types. Photography is particularly suited to letting its subjects give themselves away. There is a point where a photography session becomes a truth session. The subject is trapped. All his efforts to dissemble only reveal him more, as though his pants had fallen down and, in his eagerness to protect his dignity, he's pulling them up so hard he rips them to shreds, exposing more and more skin.

Judy Dater made her reputation on the strength of her photographs of women, which have been widely published—anyone familiar with contemporary photography knows the portrait of Twinka, the wild-eyed woman in the sheer white dress clutching a tree. As another viewer remarked in this writer's hearing at the exhibit, "Dater's a feminist photographer." Indeed, her pictures of her women friends were heavy-handed, straining to dignify these women by going for solemn (or in Twinka's case, desperate) expressions, and placing them in content-laden settings and costumes—Twinka's tree and incongruous fragile dress, for example, or Sheri posed nude holding a panoramic photograph of a regiment in front of her crotch.

Dater has certainly raised her consciousness over the years. Five years ago she was showing the team effort photographs she made with Jack Welpott—Jack and Judy each photographed the same women in the same settings and the viewer was invited to get off on their differences of approach.

It took considerable nerve for her to confront all these men—there are at least thirty of them, no two alike, and she pushed many of them into the zone of truth. But it also took nerve for some of the subjects to consent to the photographs' being shown—and all, of course, consented to pose. (Dater never does candid shots—all her subjects are fully complicit, and she uses a 4 x 5 view camera, a cumbersome instrument which requires the subject, if not to sit still, at least to stay in one place. It's a camera that rewards patience with delicate tonal gradation and rich texture, which Dater fully exploits.)

Many of the men exhibited here are big boys in the art photography circles. Minor White, the grand old man of meditative photography, stands modestly against a wall. The upper part of the wall is pale stucco, on the lower part the stucco has chipped away to reveal dark bricks, and a small round window above his head completes the illusion of landscape. It's a clever picture, if you're familiar with his work, for the "landscape" is a perfect Minor White photograph. But he doesn't reveal himself—the joke is, after all, behind his back and Dater took pity on him. But Peter Bunnell, celebrated historian/curator, becomes a

. . . posed nude holding a panoramic photograph of a regiment in front of her crotch.

type of man—he appears in tux and black tie, displaying suspenders decorated with nineteenth-century nude nymphs in a lily pond, his squashed-in, overfed face looking down its nose with an expression of slight irritation marring his cool. Walter Chappell, second-string meditative photographer, is shown as an aging hippie, with his old-prospector's face with its Wild-West mustache and long gray hair, his nude torso sagging, yet virile, his cock held up with a string going around his hips. Even Lee Witkin, in whose gallery this show hangs, appears (in one of the weaker photographs—maybe Dater has better shots in the files) in a suit and tie, looking like a real young exec hotdog—holding two bulldogs on leashes to underscore the point.

But don't get the idea you have to know these people to like these photographs. Dater's work often delineates what Diane Arbus called the gap between the way people try to look and the way they can't help looking. Not that Dater's work resembles that of Arbus—Dater doesn't have a tortured soul. Her people are fairly satisfied with themselves. (Dater lives in northern California, so maybe this isn't surprising.) Almost all her subjects are men who are making it, one way or another (and a few of them are real cute.) They're all shown as being hung up on masculinity—even the gay young man in a kimono reclining on a divan has a poster of Jean-Paul Belmondo in the background. But they represent a range of definitions of masculinity, from Bunnell's pose as Early Capitalist (complete with cigar) to the three young men in the photograph titled "Daydream". The Daydreamers sit at a bar, pool cues in hand, against the bar's backboard mural of nude turn-of-the-century nymphs. They are wonderfully ordinary. You see these guys around all the time. Two of them verge on being freaks with their long hair, while the third is more redneck, wearing a patterned polyester shirt and holding his beer erect between his knees. This photograph will be as readable fifty years from now as it is today.

WITKIN GALLERY
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through February 3rd, 1979

THE SHAPE OF THINGS THAT ARE

1985
ANTHONY BURGESS
LITTLE BROWN & CO. $8.95

Reviewed by Jeffrey Kroessler

That chroniclers of the future parody their own world we accept as given, and this is what Anthony Burgess attempts to prove about George Orwell's novel *1984* in his latest work, *1985*. The book has two parts, the first being mostly a conversation with himself, wherein he gives his own interpretation of the present and goes to great lengths to point out the many instances when Orwell was wrong. This section concludes, "Nineteen eighty-four is not going to be like that at all." The second part is a novel, Burgess' version of the future.

By telling us that he is right and Orwell is not, Burgess misses the point, because to read *1984* only as a prediction, limiting it in time and space to the calendar year 1984 is to negate the work's deeper commentary on the nature of man, society, and power. It is a project of immense egotism to try to destroy a classic and replace it with one's own work.

Burgess examines and dissects *1984* ("we murder to disect") and finds only faulty vision and implausibility. In a sense, his criticism is like doublethink; he faults Orwell on the one hand for merely exaggerating the reality of his present, and on the other for failing to accurately predict the future. Orwell was not really writing about the day after tomorrow, but rather about the London of 1948. Orwell's frustration at the difficulty of finding razor blades becomes a permanent fact of life for Winston Smith 38 years later. But anyone who has read Solzhenitsyn's *Gulag* or Koestler's *Darkness at Noon* cannot limit their reading to what Burgess says is a description of postwar English life. Orwell the socialist knew the totalitarian realities of the USSR, and that was his model for the world-wide future, a much more powerful influence than the incidental lack of a razor blade.

Orwell's classic is genuinely frightening in its depiction of the inner self under attack and the destruction of the individual. In comparison, Burgess' *1985* degenerates into silliness. Accepting his premise of a self-conscious imitation of Orwell's story, *1985* almost works for a while. We see in our present trends which in the near future become irrevocable truths: food and drink have ever less flavor and nutritional content; unions tighten their grip on England through the totalitarian-like tyranny of the closed shop, which Burgess blames for both inflation and the decline in productivity; children are further lobotomized by TV. The hero's 13 year old daughter cannot relate to the concept of delayed gratification, and only accepts her daddy as real when she sees him on the telly (a doubleplus scarey picture of the TV generation is Marie Winn's the *Plug-in Drug*, a must-read book). As in Burgess' earlier *A Clockwork Orange*, youth gangs abound,

. . . Burgess misses the point . . .

though here he adds the comic touch of teens quoting the Latin classics as they bash in a victim's head, reasoning that what the state denies them, an education, must be worth having.

Also, England is being bought by the oil princes of Islam, who are transforming English society into an Islamic one. But why does this frighten? Because it is a Bellyfeel Freudian or totalitarian terror, as *1984* surely is, or because the image of glorious, white, Christian England raped by the infidel touches a raw nerve of racial and historical insecurities? The picture of a mosque built across the street from Westminster Abbey by non-union labor is almost pornographic. Burgess' silliness is most apparent when he diverges from the path of Orwell imitation to conclude his story. The hero, Bev Jones, finally electrocutes himself on the fence surrounding his insane asylum-prison. How less effective than Winston Smith sitting alone in a cafe, hearing from the telescreen, "Under the spreading chestnut tree/I sold you and you sold me."

To fully appreciate *1984* the reader must engage somewhat in doublethink, both accepting its reality and denying the likelihood of it happening just that way. So what if Orwell did not foresee Arab oil; that hardly invalidates the rest of his vision. He did after all include South Africa in the English speaking Empire, and the superpowers, Eastasia and Eurasia, are dividing the third world according to the *1984* pattern. Where Orwell saw superpower ownership, we have instead a present of client-state warfare. War is peace, Dept. of Defense, guns and butter, and LBJ defending the war by saying, "You've never had it so good!"

To complete his picture of the end of our civilization, Orwell invented Newspeak, a government controlled process of word destruction aimed at limiting the possibility of thought. Burgess counters with 'Worker's English'—whatever form is used by the intentionally undereducated masses is considered grammatically correct. While this may be closer to a correct prediction, it is 'plusunmore' fun. Is there, for example, a better word for "Star Wars," the Super Bowl, and Eyewitness News than Orwell's 'prolefeed'?

In short, the only reason to read Burgess' future schlock is to return one to Orwell's original, the depth and power of which remain undiminished by his assault.

Michael J. Griffin

EMOTIONS, OPTIONS

By DEBORAH KANTER-HEILBRUN

OURSELVES AND OUR CHILDREN. The Boston Women's Health Collective, Random House, New York, 1978, $12.95 hardcover, $8.95, softcover.

Ourselves and Our Children—the ultimate book on parenting—written by parents, the ultimate experts! This massive volume will not teach first-aid or outline pre-school discipline plans, but it will wrench your soul and pull at your emotions as other parents describe the tightrope act of raising children with love and keeping their own individuality.

This warmly illustrated book (all black and white photos) by the Boston Women's Health Collective (authors of *Our Bodies, Ourselves*) features commentary by single, married, gay, young and old parents as well as those who choose not to be parents. This cross-section of people stems from the Boston area and they are mainly white—yet many of the issues raised are universal.

Communication is the key concept in this book. Once this parent-writer discovered that others felt the same anger and had the same experiences, personal reasoning was re-examined. For example, this couple's comments regarding ambivalence on having children was not an unfamiliar one:

> After we were married for about a year, our very closest friends had a baby and we thought, well, maybe we should too. But we waited. And we watched what happened to our friends. People we used to see at least three times a week, whom we felt really close to, all of a sudden couldn't go anywhere with us anymore Maybe we don't want kids after all.

Each chapter is compiled by a different member of the Collective and a wide variety of situations are included. My sympathy and admiration reached out to those brave enough to raise children by themselves. This single woman describes her experiences while pregnant:

> Every month I'd get on the bus to the doctor's office feeling big and brave about wanting the baby. Then I'd get there and sit reading *American Baby* with all the mama, papa, and baby pictures staring out at me from comfortable houses The doctor would ask some simple, plain question like, "Who is going to be with you during labor?" I wouldn't know the answer right away. I'd ride the bus back home, hugging that baby but feeling not at all brave.

Time jumps decades as parents of children of all ages explain how they managed to keep their own integrity and deal with such basic issues as discipline, sex, drugs, and the painful separation of parent and child. Men emerge as sensitive, caring, nurturing people and are treated on an equal basis

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THE UNWED HOUSEWIFE III

HOARDING

by Dana Shilling

Later columns in this series presuppose that you will have certain more or less recondite materials around the house at all times. For example, you will, of course, keep a paper bag full of paper bags (infinite regression is one of my favorite artistic devices), for putting your brownbag lunch (q.v.) into. (Keep in mind that roaches love brown paper bags, and be vigilant about checking a particular bag for surprises before packing it.)

Anything falling into, or through, the Oubliette Principle ought first to have been hoarded. The bones, scraps, and peelings for soup stock should have been gathered over time in a plastic bag in the freezer. Plastic bags come from frozen food or supermarket produce. The brown rice or kasha thickening the soup or sitting underneath the inauthentic Curry (q.v.) are stored (out of the way of roaches) in the useful metal plastic-topped containers coffee comes in. This last might pose a dilemma, because I don't like coffee very much and am in any case too snobbish to buy prepacked ground coffee. Fortunately I had a horrible job in a law office where the major orders of business were coffee drinking

. . . an endless supply of glass bottles becomes available.

and flattering the clients. The former process generated heaps of coffee cans and intriguing brown glass jars from nondairy creamer. It's an ill wind that blows nobody good.

I am also too snobbish and too cheap to buy packaged spices, so the various embers, umbers, and oranges have to be transferred into the jars accumulated in a lifetime of apple butter, lekvar, and mayonnaise eating. It is easier, but unadventurous, to label each jar as to contents. By now, I've refilled the jars so often that each jar bears two incorrect labels—say, black currant jam and coriander seed, when it is actually full of paprika. This state of affairs leads to interesting results, and the cumin I put into the broccoli-cheese-and-whole-wheat-macaroni casserole when I gave up on finding the dry mustard (if indeed I ever had any) was delicious.

Certain small groceries stores are helpful enough to sell orange and grapefruit juice in glass bottles for the same price as the same material in coated paper. Therefore, an endless supply of glass bottles becomes available. I keep one in the refrigerator filled with cold water. It helps amazingly after ballet class. After dinner or other parties, tag ends of wine can be poured (on apartheid principles) into grapefruit juice bottles, stored for a reasonable time, and used to moisten casseroles, thin cream sauce, or even go into cake batter. (Try red wine in the peach-apricot-carrot axis, white in the citrus family.)

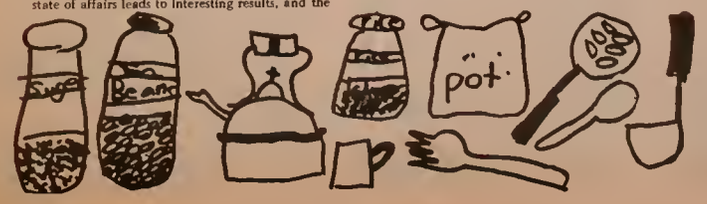
The possibility of existence without grapefruit juice is too remote to be discussed in this column.

There will of course be times when you will buy your grapefruit juice in cans. (The possibility of existence without grapefruit juice is too remote to be discussed in this column.) If you save the cans, wash them out, and do the same with tomato puree cans, you will have spared yourself the trouble and expense of buying yourself bread pans. Grease the cans heavily, or you will never get the bread past the little grooves, plop in the bread dough, and produce nice springy cylinders for custom-tailored fried egg sandwiches.

As Angelo noted in *Measure for Measure*, 'tis one thing to be tempted, another thing to fall. If you do fall, certain brands of cheap ice cream come in wonderful plastic tubs. Subsequent to the pigout, you can repent by using the tub for refrigerating your whole wheat flour. Certain kinds of cheap wine come in very nice glass carafes you can use for salad dressing or for serving even cheaper wine transferred from jugs.

Depending on your ethnic heritage, you may be accustomed to using either jelly jars or yahrzeit candle holders as glasses. This, for aesthetic and morbid reasons, is where I draw the line. I have real glasses, or at least I do until I drop cups on them (My cupboards have aerial cup hooks balanced, like the sword of Damocles, over the wine glasses.)

The ugly plastic cups from soft margarine (ah, everyone has some vices) are splendid for herbs and the wetter components of brown bag lunches, though the transparency of the tops does take away some of the anticipation of finding out whether you put sage or angelica into the fruitcake. Judicious hoarding thus sets up a balance between stability—that gefilte fish jar will be around for four more avatars—and surprise, the unexpected triple feminine rhyme played against regular meter.



SUPER MOVIE?

SUPERMAN

by Michael Hessing

Superman. Super-movie? Hardly.

For years, novelists and moviemakers have worked to make the characters of their respective art forms more powerful than a locomotive and possessors of strength far beyond that of mortal men.

French novelist Emile Zola, American writers Frank Norris, Stephen Crane and Jack London, all from the "naturalist" school of writing, attempted to equip their characters with the masterful brute strength and power needed to fight the forces of nature. Their premise was that man was a living machine, a product of heredity and environment, and that he could impose his outlook on the world His free will had no bounds. In stronger terms, the superman theory.

Film, as a manipulative form of art, has attempted to visualize this theory. Consider the array of Clint Eastwood movies in which the superman comes from a violent background and controls the world with the best gun. There was *The Godfather*, as an introduction to an invicible criminal who had a strong free will and no difficulty imposing it on the outside world. We have been affected by these films and have identified with the characters and their environments. We all want to see the best, to be on top.

For this reason, and this reason alone, *Superman the movie works*. The movie is bland and it is the superman theory that intrigues us most; a movie about a man perfectly equipped to fight the evil forces of the world—in this case, crime. The film has structural weaknesses and is loaded with superflaws.

The film's commencement takes us to Superman's home planet Krypton, and shows us his heredity, his molecular structure, and his family. Only after muddles through the superlong discourses given by Marlon Brando as Jor-El, Superman's father, can one appreciate the wonder of the extraordinary special effects. There is beauty and splendor in the opening scenes that give the viewer a very pleasant feeling. Not bad. However, the action on Krypton is unclear, until the planet explodes.

The intentional lack of clarity seems to be the strongest point of the film. The transitions from

. . . loaded with super flaws.

scene to scene are abrupt and unclear. The most important transition, from small town to *Daily Planet*, is perhaps the weakest. Why is this the special stop for Superman? We are taken from the farm on which Clark Kent is raised to an outer-space meeting with Jor-El, then to a taxi in New York which stops at the *Daily Planet*. We stop there because this is where the comic book character worked and we can assume the same about Clark in the movie. There is no visual connection to justify going there. Clark Kent doesn't even apply for the job. He's just there. *Voila*.

"Comic book" is a great way of describing the characters and probably what was intended by the writers. For a film, it's a miserable idea. The dialogue is corny and farcical and Christopher Reeve as Clark Kent is an unconvincing super-clod, his visual comedy completely missing the boat Gene Hackman as Lex Luther and Ned Beatty as Otis are arch-enemies of the hero in a very comic

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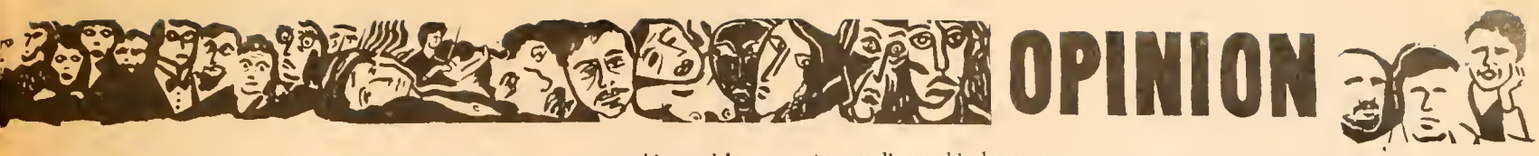

EMOTIONS, OPTIONS

By DEBORAH KANTER-HEILBRUN

OURSELVES AND OUR CHILDREN, The Boston Women's Health Collective, Random House, New York, 1978, $12.95 hardcover, $6.95, softcover.

Ourselves and Our Children—the ultimate book on parenting—written by parents, the ultimate experts! This massive volume will not teach first-aid or outline pre-school discipline plans, but it will wrench your soul and pull at your emotions as other parents describe the tightrope act of raising children with love and keeping their own individuality.

This warmly illustrated book (all black and white photos) by the Boston Women's Health Collective (authors of *Our Bodies, Ourselves*) features commentary by single, married, gay, young and old parents as well as those who choose not to be parents. This cross-section of people stems from the Boston area and they are mainly white—yet many of the issues raised are universal.

Communication is the key concept in this book. Once this parent-writer discovered that others felt the same anger and had the same experiences, personal reasoning was re-examined. For example, this couple's comments regarding ambivalence on having children was not an unfamiliar one:

> After we were married for about a year, our very closest friends had a baby and we thought, well, maybe we should too. But we waited. And we watched what happened to our friends. People we used to see at least three times a week, whom we felt really close to, all of a sudden couldn't go anywhere with us anymore. . . Maybe we don't want kids after all.

Each chapter is compiled by a different member of the Collective and a wide variety of situations are included. My sympathy and admiration reached out to those brave enough to raise children by themselves. This single woman describes her experiences while pregnant:

> Every month I'd get on the bus to the doctor's office feeling big and brave about wanting the baby. Then I'd get there and sit reading *American Baby* with all the mama, papa, and baby pictures staring out at me from comfortable houses. . . The doctor would ask some simple, plain question like, "Who is going to be with you during labor?" I wouldn't know the answer right away. I'd ride the bus back home, hugging that baby but feeling not at all brave.

Time jumps decades as parents of children of all ages explain how they managed to keep their own integrity and deal with such basic issues as discipline, sex, drugs, and the painful separation of parent and child. Men emerge as sensitive, caring, nurturing people and are treated on an equal basis

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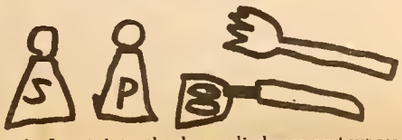
THE UNWED HOUSEWIFE III

HOARDING

by Dana Shilling



Later columns in this series presuppose that you will have certain more or less recondite materials around the house at all times. For example, you will, of course, keep a paper bag full of paper bags (infinite regression is one of my favorite artistic devices), for putting your brownbag lunch (q.v.) into. (Keep in mind that roaches love brown paper bags, and be vigilant about checking a particular bag for surprises before packing it.)

Anything falling into, or through, the Oubliette Principle ought first to have been hoarded. The bones, scraps, and peelings for soup stock should have been gathered over time in a plastic bag in the freezer. Plastic bags come from frozen food or supermarket produce. The brown rice or kasha thickening the soup or sitting underneath the Inauthentic Curry (q.v.) are stored (out of the way of roaches) in the useful metal plastic-topped containers coffee comes in. This last might pose a dilemma, because I don't like coffee very much and am in any case too snobbish to buy prepacked ground coffee. Fortunately I had a horrible job in a law office where the major orders of business were coffee drinking

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and flattering the clients. The former process generated heaps of coffee cans and intriguing brown glass jars from nondairy creamer. It's an ill wind that blows nobody good.

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Certain small groceries stores are helpful enough to sell orange and grapefruit juice in glass bottles for the same price as the same material in coated paper. Therefore, an endless supply of glass bottles becomes available. I keep one in the refrigerator filled with cold water. It helps amazingly after ballet class. After dinner or other parties, tag ends of wine can be poured (on apartheid principles) into grapefruit juice bottles, stored for a reasonable time, and used to moisten casseroles, thin cream sauce, or even go into cake batter. (Try red wine in the peach-apricot-carrot axis, white in the citrus family.)

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As Angelo noted in *Measure for Measure*, 'tis one thing to be tempted, another thing to fall. If you do fall, certain brands of cheap ice cream come in wonderful plastic tubs. Subsequent to the pigout, you can repent by using the tub for refrigerating your whole wheat flour. Certain kinds of cheap wine come in very nice glass carafes you can use for salad dressing or for serving even cheaper wine transferred from jugs.

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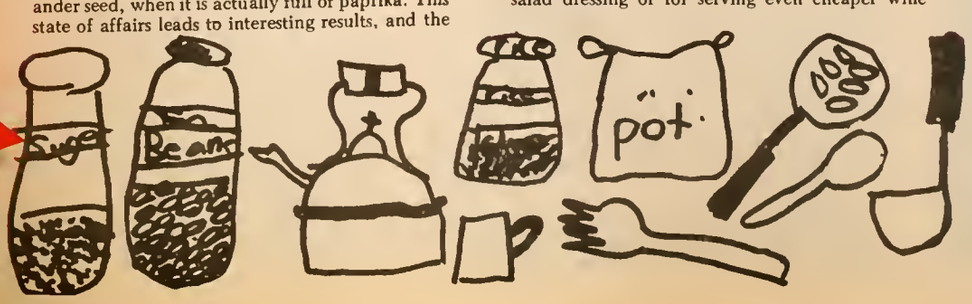

SUPER MOVIE?

SUPERMAN

by Michael Hessing

Superman. Super-movie? Hardly.

For years, novelists and moviemakers have worked to make the characters of their respective art forms more powerful than a locomotive and possessors of strength far beyond that of mortal men.

French novelist Emile Zola, American writers Frank Norris, Stephen Crane and Jack London, all from the "naturalist" school of writing, attempted to equip their characters with the masterful brute strength and power needed to fight the forces of nature. Their premise was that man was a living machine, a product of heredity and environment, and that he could impose his outlook on the world. His free will had no bounds. In stronger terms, the superman theory.

Film, as a manipulative form of art, has attempted to visualize this theory. Consider the array of Clint Eastwood movies in which the superman comes from a violent background and controls the world with the best gun. There was *The Godfather*, as an introduction to an invicible criminal who had a strong free will and no difficulty imposing it on the outside world. We have been affected by these films and have identified with the characters and their environments. We all want to see the best, to be on top.

For this reason, and this reason alone, *Superman the movie works*. The movie is bland and it is the superman theory that intrigues us most; a movie about a man perfectly equipped to fight the evil forces of the world—in this case, crime. The film has structural weaknesses and is loaded with superflaws.

The film's commencement takes us to Superman's home planet Krypton, and shows us his heredity, his molecular structure, and his family. Only after muddles through the superlong discourses given by Marlon Brando as Jor-El, Superman's father, can one appreciate the wonder of the extraordinary special effects. There is beauty and splendor in the opening scenes that give the viewer a very pleasant feeling. Not bad. However, the action on Krypton is unclear, until the planet explodes.

The intentional lack of clarity seems to be the strongest point of the film. The transitions from

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scene to scene are abrupt and unclear. The most important transition, from small town to *Daily Planet*, is perhaps the weakest. Why is this the special stop for Superman? We are taken from the farm on which Clark Kent is raised to an outer-space meeting with Jor-El, then to a taxi in New York which stops at the *Daily Planet*. We stop there because this is where the comic book character worked and we can assume the same about Clark in the movie. There is no visual connection to justify going there. Clark Kent doesn't even apply for the job. He's just there. *Voila*.

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Michael J. Griffin

IF Y CN RD THS U CN GT A GD JB by Phoebe White

PHOTOMASCULINITY

This viewer was not a fan. But Judy Dater's current exhibit at the Witkin Gallery, principally recent photographs of men, is really on target.

Sometimes an artist is inspired by a wish to get back at people who annoy her. This can be potent inspiration when the artist rises above the anger into humor, and sees her subjects, no longer as personal enemies, but as types. Photography is particularly suited to letting its subjects give themselves away. There is a point where a photography session becomes a truth session. The subject is trapped. All his efforts to dissemble only reveal him more, as though his pants had fallen down and, in his eagerness to protect his dignity, he's pulling them up so hard he rips them to shreds, exposing more and more skin.

Judy Dater made her reputation on the strength of her photographs of women, which have been widely published—anyone familiar with contemporary photography knows the portrait of Twinka, the wild-eyed woman in the sheer white dress clutching a tree. As another viewer remarked in this writer's hearing at the exhibit, "Dater's a feminist photographer." Indeed, her pictures of her women friends were heavy-handed, straining to dignify these women by going for solemn (or in Twinka's case, desperate) expressions, and placing them in content-laden settings and costumes—Twinka's tree and incongruous fragile dress, for example, or Sheri posed nude holding a panoramic photograph of a regiment in front of her crotch.

Dater has certainly raised her consciousness over the years. Five years ago she was showing the team effort photographs she made with Jack Welpott—Jack and Judy each photographed the same women in the same settings and the viewer was invited to get off on their differences of approach.

It took considerable nerve for her to confront all these men—there are at least thirty of them, no two alike, and she pushed many of them into the zone of truth. But it also took nerve for some of the subjects to consent to the photographs' being shown—and all, of course, consented to pose. (Dater never does candid shots—all her subjects are fully complicit, and she uses a 4 x 5 view camera, a cumbersome instrument which requires the subject, if not to sit still, at least to stay in one place. It's a camera that rewards patience with delicate tonal gradation and rich texture, which Dater fully exploits.)

Many of the men exhibited here are big boys in the art photography circles. Minor White, the grand old man of meditative photography, stands modestly against a wall. The upper part of the wall is pale stucco, on the lower part the stucco has chipped away to reveal dark bricks, and a small round window above his head completes the illusion of landscape. It's a clever picture, if you're familiar with his work, for the "landscape" is a perfect Minor White photograph. But he doesn't reveal himself—the joke is, after all, behind his back and Dater took pity on him. But Peter Bunnell, celebrated historian/curator, becomes a

. . . posed nude holding a panoramic photograph of a regiment in front of her crotch.

type of man—he appears in tux and black tie, displaying suspenders decorated with nineteenth-century nude nymphs in a lily pond, his squashed-in, overfed face looking down its nose with an expression of slight irritation marring his cool. Walter Chappell, second-string meditative photographer, is shown as an aging hippie, with his old-prospector's face with its Wild-West mustache and long gray hair, his nude torso sagging, yet virile, his cock held up with a string going around his hips. Even Lee Witkin, in whose gallery this show hangs, appears (in one of the weaker photographs—maybe Dater has better shots in the files) in a suit and tie, looking like a real young exec hotdog—holding two bulldogs on leashes to underscore the point.

But don't get the idea you have to know these people to like these photographs. Dater's work often delineates what Diane Arbus called the gap between the way people try to look and the way they can't help looking. Not that Dater's work resembles that of Arbus—Dater doesn't have a tortured soul. Her people are fairly satisfied with themselves. (Dater lives in northern California, so maybe this isn't surprising.) Almost are men who are making it, one w (and a few of them are real cute shown as being hung up on masculi gay young man in a kimono reclini has a poster of Jean-Paul Belmond ground. But they represent a range o masculinity, from Bunnell's pose as E (complete with cigar) to the three yo photograph titled "Daydream". Th sit at a bar, pool cues in hand, ag backboard mural of nude turn nymphs. They are wonderfully ord these guys around all the time. Two on being freaks with their long hair, is more redneck, wearing a patte shirt and holding his beer erect bet This photograph will be as reada from now as it is today.

WITKIN GALLERY
41 E 57th St, NYC
Tues. through Sat. 11:00 to 6:00
through February 3rd, 1979

THE SHAPE OF THINGS THAT ARE

1985
ANTHONY BURGESS
LITTLE BROWN & CO. $8.95

Reviewed by Jeffrey Kroessler

That chroniclers of the future parody their own world we accept as given, and this is what Anthony Burgess attempts to prove about George Orwell's novel *1984* in his latest work, *1985*. The book has two parts, the first being mostly a conversation with himself, wherein he gives his own interpretation of the present and goes to great lengths to point out the many instances when Orwell was wrong. This section concludes, "Nineteen eighty-four is not going to be like that at all." The second part is a novel, Burgess' version of the future.

By telling us that he is right and Orwell is not, Burgess misses the point, because to read *1984* only as a prediction, limiting it in time and space to the calendar year 1984 is to negate the work's deeper commentary on the nature of man, society, and power. It is a project of immense egotism to try to destroy a classic and replace it with one's own work.

Burgess examines and disects *1984* ("we murder to disect") and finds only faulty vision and implausibility. In a sense, his criticism is like doublethink; he faults Orwell on the one hand for merely exaggerating the reality of his present, and on the other for failing to accurately predict the future. Orwell was not really writing about the day after tomorrow, but rather about the London of 1948. Orwell's frustration at the difficulty of finding razor blades becomes a permanent fact of life for Winston Smith 36 years later. But anyone who has read Solzhenitsyn's *Gulag* or Koestler's *Darkness at Noon* cannot limit their reading to what Burgess says is a description of postwar English life. Orwell the socialist knew the totalitarian realities of the USSR, and that was his model for the world-wide future, a much more powerful influence than the incidental lack of a razor blade.

Orwell's classic is genuinely frightening in its depiction of the inner self under attack and the destruction of the individual. In comparison, Burgess' *1985* degenerates into silliness. Accepting his premise of a self-conscious imitation of Orwell's story, *1985* almost works for a while. We see in our present trends which in the near future become irrevocable truths: food and drink have ever less flavor and nutritional content; unions tighten their grip on England through the totalitarian-like tyranny of the closed shop, which Burgess blames for both inflation and the decline in productivity; children are further lobotomized by TV. The hero's 13 year old daughter cannot relate to the concept of delayed gratification, and only accepts her daddy as real when she sees him on the telly (a doubleplus scarey picture of the TV generation is Marie Winn's the *Plug-in Drug*, a must-read book). As in Burgess' earlier *A Clockwork Orange*, youth gangs abound,

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though here he adds the comic touch of teens quoting the Latin classics as they bash in a victim's head, reasoning that what the state denies them, an education, must be worth having.

Also, England is being bought by the oil princes of Islam, who are transforming English society into an Islamic one. But why does this frighten? Because it is a Bellyfeel Freudian or totalitarian terror, as *1984* surely is, or because the image of glorious, white, Christian England raped by the infidel touches a raw nerve of racial and historical insecurities? The picture ot a mos the street from Westminster Abbe labor is almost pornographic. Bu most apparent when he diverges f Orwell imitation to conclude his s Bev Jones, finally electrocutes hims surrounding his insane asylum-pr effective than Winston Smith sitt cafe, hearing from the telescree spreading chestnut tree/I sold yo me."

To fully appreciate *1984* the rea somewhat in doublethink, both acc and denying the likelihood of it hap way. So what if Orwell did not fo that hardly invalidates the rest of h after all include South Africa in th ing Empire, and the superpower Eurasia, are dividing the third wo the 1984 pattern. Where Orwell s ownership, we have instead a pr state warfare. War is peace, Dept. and butter, and LBJ defending the "You've never had it so good!"

To complete his picture of t civilization, Orwell invented News ment controlled process of word de at limiting the possibility of though ters with 'Worker's English'—wh used by the intentionally undere is considered grammatically corr may be closer to a correct predicti more' fun. Is there, for example, a "Star Wars," the Super Bowl, News than Orwell's 'prolefeed'?

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OPINION

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By DEBORAH KANTER-HEILBRUN

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> After we were married for about a year, our very closest friends had a baby and we thought, well, maybe we should too. But we waited. And we watched what happened to our friends. People we used to see at least three times a week, whom we felt really close to, all of a sudden couldn't go anywhere with us anymore... Maybe we don't want kids after all.

Each chapter is compiled by a different member of the Collective and a wide variety of situations are included. My sympathy and admiration reached out to those brave enough to raise children by themselves. This single woman describes her experiences while pregnant:

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HOARDING

by Dana Shilling

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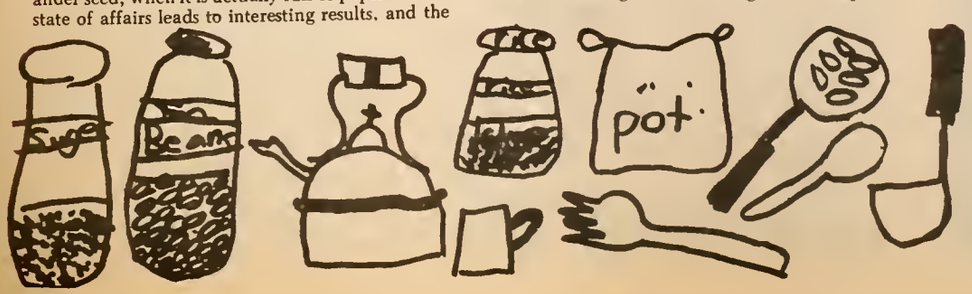

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DO LEADING CORPORATIONS GUARANTEE GAY JOB RIGHTS?

by Norman Bauman

Do leading corporations guarantee gay job rights? According to a National Gay Task Force survey, the official policy of 125 of the nation's 500-plus largest corporations is that they don't discriminate on the basis of sexual orientation in hiring and promotion. Those 125 include the industry leaders who set policies that others tend to follow.

The rest said they have no policy or didn't answer, but that doesn't mean they discriminate, said the NGTF.

Gay employees, often terrified of being discovered, sometimes don't know that their own companies have these frequently unpublicized policies, said the NGTF, and other employees fear that official policies won't protect them from harassment.

But the NGTF didn't question gay employees themselves about the actual climate for gays in these corporations. Gays with or without employment problems (like most corporate employees involved in controversies) are reluctant to identify their employers, even to gay rights organizations, and several gay rights activists were unable to name specific companies with even a grapevine reputation for being good or bad towards gays. But news organizations seem to be the most open.

Barbara Levy, a lawyer for the Lambda Legal Defense and Education Fund, a litigation group which has won gay employment test cases, has received hundreds of phone calls on employment problems. Perhaps 10% to 20% seem to be working in large corporations, said Levy, but they usually won't mention the name. Gay government employees have certain legal rights, but corporate employees don't have those rights unless covered by local laws.

A volunteer at the Gay Switchboard couldn't name companies either. He felt that the problem wasn't so much people losing their jobs because they're gay, but rather homophobic co-workers who harass gays with "fag jokes" and other ridicule, and homophobic supervisors who block promotions. The volunteer alleged, and personal management

The volunteer alleged, and personnel management books confirm, an attitude in corporations in favor of married men with children—even though discrimination on the basis of the marital status violates New York State law.

AT&T, IBM

AT&T spokesman Dick MacKnight quoted an AT&T policy statement which said that "an individual's sexual preferences are not a criterion" for employment, job retention or promotion. The policy is enforced, among other ways, by a formal internal complaint procedure, said MacKnight. Such a complaint—for example, a co-worker telling "fag jokes"—would be "handled pretty much like a discrimination complaint based on race or sex," he said. The complaint procedure would normally start with a complaint to the individual's supervisor, though it could also start with, or be appealed to, the next higher supervisory level. The personnel department would also investigate such a complaint.

However, MacKnight wasn't aware of an actual complaint of anti-gay discrimination ever having been filed at AT&T, nor was he aware of anyone at AT&T whom he personally knew to be gay, and company policy forbids his asking, though obviously, he said, "with close to a million employees, there must be some." (AT&T is the world's largest corporation.)

How well is this AT&T policy communicated to employees and supervisors? The nondiscriminatory statement on AT&T's employment application mentions age, race, religion, color, nationality and sex, but not marital status, sexual orientation, or

"Sexual preference has nothing to do with the job."

handicap. MacKnight didn't know of any efforts, beyong brief mention in Bell publications, to make employees and supervisors aware of the sexual orientation policy. In fact, a lower-level employment office supervisor wasn't aware of the policy.

However, a NGTF spokesperson said that the AT&T subsidiary, Pacific Telephone Co., prodded by a San Francisco gay rights law, did an excellent communications job.

But "at a broadcasting company," said the NGTF spokesperson, "people I know were astonished to hear that the company had a nondiscriminatory policy."

IBM policy, said spokesperson Tom Matosh, is that individuals should be judged solely on job performance. "Inquiring about sexual preference by our definition is a violation of personal privacy guidelines," said Matosh. "Sexual preference has nothing to do with the job." So IBM has no way of knowing which of their employees are gay, and he personally knows of none. Gays would be protected from harassment by the IBM grievance procedure. One of the goals at IBM is to create a "productive, enjoyable work environment," said Matosh, adding that obviously, if a single minority member, woman, handicapped or gay person in a department is being picked on, that's not going to happen.

Under the "Open Door" grievance system, the employee can complain to his or her supervisor, or can go over the supervisor's head "all the way up to the chairman of the board," said Matosh. Under the "Speak Up" system, an employee can present a grievance anonymously, and it will be investigated and answered by a special confidential inquiry, and all records will eventually be destroyed. Because of the strong privacy safeguards, it's difficult to know if a gay person ever complained. (Some AT&T offices have a similar confidential complaint system.)

Good Places to Work

While 125 out of over 500 (primarily the *Fortune* 500) doesn't sound like much, those 125 included most of the largest corporations (totalling 7 million employees), the most innovative corporations, and the best places to work.

For example, the ten largest industrial corporations, as listed by *Fortune* magazine, with 2.7 million employees, are (in order): GM, Exxon, Ford, Mobil, Texaco, Standard Oil of California, IBM, Gulf, GE and Chrysler. Of those, all but Standard Oil of California and Chrysler stated they don't discriminate.

Corporations with nondiscriminatory policies are good places to work. Ten of them—IBM, Procter & Gamble, Kodak, Xerox, 3M, Weyerhaeuser, DuPont, Mobil, General Foods and Citicorp—were also on a list that *Money* magazine (November 1976) compiled of the thirteen best companies to work for.

What the thirteen had in common, said *Money*, was "room for many kinds of people—in itself a mark of a good place to work," and "a sensitivity to human problems."

Research-oriented corporations tend to have nondescriminatory policies.

An IBM computer systems salesman gave me an example of how IBM tries to accomodate people who have difficulty fitting into the organization. A young, newly-hired customer representative, said the salesman, "kept coming up to the customer and saying, 'Well, what did you screw up this time?' And that," chuckled the salesman, "is not the IBM way." So they transferred the representative to an IBM team that was dealing with the university she had just graduated from, and she worked out very well there.

The thirteen are also set apart by "all-around excellence in their products, research, marketing, management and people," said *Money*.

For example, Procter & Gamble is widely regarded as the corporate leader in consumer marketing and advertising (even if you don't like Charmin, you have to admit they know how to sell it), and P&G-trained assistant brand managers are frequently hired away to use P&G techniques at other companies. Similarly, GE has established accounting and auditing procedures which have been adopted by other corporations.

Research-oriented corporations tend to have nondiscriminatory policies. Seven on the NGTF list—GM, Ford, IBM, AT&T, GE, DuPont and Kodak—appeared on *Business Week's* list of the ten corporations with the largest research and development budgets.

Many important media corporations were on the NGTF list: the broadcasting networks ABC, CBS, and NBC; Time, Inc., which is the nation's largest publishing company; McGraw-Hill, the large book and business magazine publisher; the Washington Post Company wasn't on the list, which owns *Newsweek*; the Knight-Ridder newspaper chain; and Warner Communications, the film, music, and publishing company. The New York Times Company wasn't on the list, but the *Times* has a stated nondiscriminatory policy, and reportedly has openly gay employees, though one gay reporter declines writing about gay issues because he might appear to lack objectivity. In the media, people with unusual interests and contacts are often accepted and valued as "resources," said a gay journalist.

So if you're gay, it's true—if they don't want you, you probably wouldn't be happy there anyway. But even if you're straight, you probably wouldn't be as happy in a company that discriminates against gays.

The NGTF's full list of corporations stating they don't discriminate on the basis of sexual orientation is:

ACF Industries, Addressograph-Multigraph, Allied Chemical, American Airlines, American Brands, American Broadcasting Co., American Can, American Motors, AT&T, AMF, AMP, Bank of America, Bell and Howell, Bendix, Bemis, Bethlehem Steel, Boise Cascade, Bristol-Myers, Carnation, Carrier, CBS, Celanese, Cheseborough-Pond's, Cincinnati Milacron, Citicorp, Colgate-Palmolive, Collins and Aikman, Conagro, Congoleum, Control Data, Coors, Corning, CPC International, Crown Zellerbach, Cutler-Hammer, American Cyanamid, Cyclops, Dana, Dart, Dow, DuPont, Eastern Airlines, Eaton, Exxon, Fairchild, Federal Mogul, Ferro, Fieldcrest, Firestone, Ford, GE, General Foods, General Mills, GM, General Signal, Genesco, Green Giant, Greyhound, Gulf, Gulf & Western, Hanna Mining, Honeywell, Hoover Universal, IBM, Inland Steel, Joy Mfg., Kellog, Kimberly-Clark, Knight-Ridder, Kodak, Koppers, Levi Strauss, Lilly, Louisiana-Pacific, Lowenstein and Sons, McDonald's, McDonnell Douglas, McGraw-Hill, Merck, 3M, Mobil, Monsanto, Multifoods, NBC, National Can, Natomas, Norton, Norton Simon, Ogden, Olinkraft, Oscar Meyer, Penn Mutual Life Insurance, Philip Morris, Pillsbury, Pitney Bowes, Polaroid, Potlatch, PPG Industries, Procter & Gamble, Quaker State, Quaker Oats, Republic Steel, Rockwell International, Rohm and Haas, Schering Plough, Scott, Scovill, SCM, Staley Mfg., Standard Brands, Sterling Drug, Sun, Texaco, Time, TRW, Union Carbide, Union Oil of California, United Merchants, Warner Communications, Washington Post, Western Electric, Weyerhaeuser, Williams, Witco Chemical, and Xerox.

The WBAI Folio, and the gay organizations we contacted would like to hear from gay readers who work in these or other corporations. Is there discrimination? Please state clearly whether you want us to print your letter, and, if you sign it, whether you want us to print your name.

SUPERMAN

continued from page 11

form. Their use of "moron" and "idiot" for nicknames has far outlived itself. (Perhaps super-moron and super-idiot would be more imaginative.) Lex Luther's subway headquarters are far more inventive than his character.

The film's pacing is uneven. Ths first hour is long and biographical while the second hour is a hurried mesh of relationships between the characters. Many questions are unanswered and left to us to figure out from the comic books and television series. What happens to Jimmy Olson, Lois Lane and Clark Kent, or Perry White? What seems most important is that shallow Superman saves the world!

Superman is truly not a super-movie. It is enjoyable as a farce, but what is really baffling is that the material appeals to the American intellect. It is the idea of a superman that provides the appeal, and not the art of moviemaking. This pretty movie with strong people dominates the audience. As mild-mannered and stupid as this film is, a supergross is expected for this super-hit.

. . . lack of clarity seems to be the strongest point . . .

SATURDAY 17

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday Morning Children's Program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the week's best articles from a wide selection of magazines, journals and newspapers.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Media news with Arnie Klein.
8:00 THE LATIN MUSICIAN'S HOUR
With Max Salazar.
9:00 THE NUYORICAN POET'S CAFE
Live from the Cafe, at 505 East 6th Street; poetry, music, theater, and discussion from the cultural center of the Lower East Side.
11:00 THE GOLDEN AGE OF RADIO:
RADIO ON THE RADIO
First, from Lights Out, "The Coffin in Studio B." Then, from The Whistler, "Brief Pause for Murder." Produced for WBAI by Max Schmid
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
A student activist and a professor at Brooklyn College will discuss C.U.N.Y. and black education, and the question of racism at Brooklyn College. Poetry of a revolutionary nature will be read, calls will be taken from listeners, and there will be an adequate supply of reggae. Produced by Habte Selassie.

SUNDAY 18

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, LIVE phone-in and a special playing each week of one of RCA's Red Seal albums of classic film scores. This week, the score from Gone With The Wind.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas with Martin Sokol.
4:00 HOUSETALK
4:00 HOUSETALK
Conversations with elected U.S. officials on U.S. foreign policies. Tentatively scheduled: Congressreps John Conyers and Ron Dellums will discuss U.S. foreign policy in relation to its domestic programs. With Samori Marksman.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 THE CAFETERIA CABALIST
An interview, from our archives, with Isaac Bashievis Singer, recently the winner of the Nobel Prize for Literature. Produced by Jan Albert.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.
10:00 JAZZ SAMPLER
Presented by Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 19

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Manya La Bruja.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland brings you studies of the state of women in the world today.
1:30 ARE YOU LISTENING?
An afternoon of singing and making melody in your heart. Presented by Mike Triolo.
3:00 PART OF THE ACT
Andre Breton and Cass Elliot share a birthday. It's all part of the act. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The Foundation of Alternate Cancer Therapies (F.A.C.T.) Presented by Ruth Sackman.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will answer listeners' questions about their electronic problems.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster and Lenny Quart.
8:30 THOR'S HAMMER
A weekly arts essay, this week with Janet Sternberg.
9:00 EVERYWOMANSPACE
The Afro-American Women's Organization presents: Life at the Opening of the Twentieth Century, a program based on tapes from a session at the Fourth Berkshire Conference on the History of Women. Produced by Adrienne Gantt.
10:00 THE LESBIAN SHOW
A show by, for, and about the lesbian listening community, this week presented by Rose Jordan.
11:00 WOMEN IN SCIENCE
Produced by Eileen Zalisk.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate.

WBAI's Anniversary

At 8:00 A.M., on January 9, 1960, WBAI began its first day of listener-sponsored, non-commercial broadcasting in New York City. On January 9, 1979, we celebrated the end of nineteen years and the beginning of the twentieth year of independent broadcasting, made possible through the old and unique concept of listener-sponsorship.

Media commentators in 1960 had much praise for this new radio experiment—but also predictions of doom: a nice idea, this listener-sponsored radio, but it will never survive. Yet here we are, not without deep problems, but alive, vital, and broadcasting. Many have given to keep it alive, and our nineteenth anniversary seems an appropriate time to acknowledge their efforts:

First, Lew Hill, the founder of Pacifica Foundation, and the father of the concept of listener-sponsored radio. It was all his crazy idea, which started with a tiny, low-powered radio station, KPFA, in Berkeley, California in 1949. Though Hill died in the 1950's, he envisioned a group of such radio stations around the country, and his dream has been realized.

The late Louis Schweitzer, a socially conscious and slightly eccentric millionaire, who made the gift of this radio station to the Pacifica Foundation, and thus to all of us.

The staffs—our present staff, and those of the previous nineteen years, who have given their time and devotion well beyond reasonable limits, and who have and do sacrifice paychecks and personal lives for the sake of the station's survival.

The Board members, past and present, many of whose efforts literally built the walls of WBAI.

Finally, and without question most significantly, you—those of you who listen to and support WBAI, hundreds of thousands of people over the years who have voluntarily supported this radio station. You are the essential ingredient without which this experiment would have been doomed.

At the start of our twentieth year of broadcasting we are optimistic, though still needy. As always, we pin our hopes for the next year, and for the next nineteen years, on your continued interest in the social and cultural conditions of our times, and thus in the instrument of their communication—a truly independent, free, listener-supported WBAI.

We thank you all, and wish you a happy anniversary.

Steve Post
Station manager

OURSELVES AND OUR CHILDREN

with women. They are not relegated to an occasional obligatory paragraph or a special fathers' column as in the standard "baby" publications. A father of grown children discovers that separation does not mean growing apart:

> I think one of the most moving events in my life happened on the day after the invasion of Cambodia. Each of my sons was living with a girl someplace in the community, and there was a big get-together over on the other side of the stadium and we all six met that day and were together at a demonstration. . . You feel that what really matters most, the values. . . are carried out. . .

In addition to offering a release for emotions and opinions, *Ourselves and Our Children*, offers a solid listing of support groups, publications and concrete ideas on how to de-medicalize parenting, how to find a good day care facility and how to start one, and where parents can find others with the same ideas and problems.

The bibliography is extensive. The material listed covers the familiar, such as Dr. Benjamin Spock's venerated *Baby and Child Care*, as well as

My sympathy and admiration reached out to those brave enough to raise children themselves.

newsletters and films dealing with such diverse topics as adoption, children in hospitals, step-parenting and sexual problems.

Two chapters on "Families: The Context for Our Parenting" and "Society's Impact on Families," provide a space for the Collective to give their philosophy on nuclear living, nuclear families, co-operative living and the problems of being a gay parent.

All opinions are backed by selections from other books—usually written by a professor or medical authority. At times the chapters become weighty and lengthy, but most parents feel better when they see that an "authority" supports their opinions. Often the comments selected are repetitive and the significance of the statements becomes bogged down.

However, for the communication, the kinship and the extensive listing of resources and publications available—this book is an asset for any parent, anyone contemplating having children, or is at all involved in the intermingling and continuing of generations.

Karen Mantelo

how my grandfather learned charity

harley erdman

I walked with my grandfather on the condominium-lined beach. He lived in the building down on the far end of the beach. It was the most expensive one on the island.

As we walked, my grandfather spoke to me about his early days on New York's lower east side.

"You know what I loved when I was a boy? Chocolate babies. I loved them. Do they still have them?"

"Yes, they do."

"I tell you, I loved them. A little candy store near where I lived when I was a boy used to sell them. For a penny, you could buy twenty chocolate babies. Twenty of them. For a single penny."

"Really?"

"Absolutely. A nice old lady ran the store. She supported charity, and had a little box for donations. It was for the very poor people, the people even poorer than we. She was a wonderfully kind lady. If you put a penny into the charity box, she would give you a whole bag of chocolate babies—about eighty of them. She was a remarkably generous woman.

"So, when I would go down to the store, I would bring two pennies with me. I learned a very important lesson this way. I would buy a penny's worth of chocolate babies, and then donate a penny to charity. The kind old lady would give me another eighty chocolate baies. For two pennies, I would get five pennies' worth of chocolate babies.

"And that," concluded my grandfather, "is how I learned charity."

TUESDAY 20

5:00 **SKYLITE**
Live radio with Linda Perry.
7:00 **THE TUESDAY MORNING SHOW**
Live radio with Clayton Riley.
9:00 **PROGRAM ANNOUNCEMENTS**
NEWS REBROADCAST
9:30 **MORNING MUSIC**
Bill Hellerman talks with composer David Tudor.
12:00 **PROGRAM ANNOUNCEMENTS**
NEW YORK CITY POLITICAL SCENES
With Jacques De Graff.
1:30 **SHORT CUTS**
Produced by Peter Bochan.
3:00 **NUANCES**
Live radio with Pepsi Charles.
5:00 **BREAD AND ROSES**
The Gray Panthers look at issues of concern to senior citizens.
6:00 **SEVENTH INNING STRETCH**
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 **PROGRAM ANNOUNCEMENTS**
BOB AND RAY
7:15 **HOT FLASHES**
Women's news from Majority Report.
7:30 **NEWS**
With Celeste Wesson.
8:30 **ILLUMINATIONS**
Produced by the Urban Affairs Department.
9:30 **CARIBBEAN CURRENTS**
News and views of the Islands, presented by Annette Walker.
10:00 **THE RADIO**
Yet more of C.S. Lewis's **The Lion, The Witch, and The Wardrobe**, produced for radio by Charles Potter and David Rapkin.
10:30 **JAZZ**
Presented by Barbara Bernstein.
12:00 **PROGRAM ANNOUNCEMENTS**
AFRO-CENTRIC
Live radio with Adiyemi Bandele.

WEDNESDAY 21

5:00 **EARTHWATCH**
Live radio with Robert Knight.
7:00 **RADIO CITY**
Live radio with Sara Fishko.
9:00 **PROGRAM ANNOUNCEMENTS**
NEWS REBROADCAST
9:30 **MORNING MUSIC**
James Irsay, freshly taped, from WFIU in Indiana.
10:30 **MORE MORNING MUSIC**
12:00 **PROGRAM ANNOUNCEMENTS**
"THE USE AND MISUSE OF ARCHETYPE"
A lecture at the C.G. Jung foundation by Dr. June Singer. Presented by Linda Perry.
1:30 **RHYTHMS OF LIBERATION**
Reggae, presented by Habte Selassie.
3:00 **BREAD AND CIRCUSES**
Live radio with Tom Leykis.
5:00 **BREAD AND ROSES**
The Radical Alliance of Social Service Workers. Today, a forum looking at the effect of Proposition 13 on social services. Coordinated by Arnie Korotkin.
6:00 **THE VELVET SLEDGEHAMMER**
A women's magazine of the air, featuring Hot Flashes from **Majority Report**, news, interviews, media notes. Produced by the Women's Department.
7:00 **PROGRAM ANNOUNCEMENTS**
BOB AND RAY
7:30 **NEWS**
With Celeste Wesson.
8:15 **REPORT ON LATIN AMERICA**
Presented by the North American Congress on Latin America.
8:30 **GAY RAP**
Discussion of subjects of interest to the gay male community with listener phone calls invited. Presented by David Wynyard.
9:30 **CONTEMPORARY DANCE**
Clive Barnes once said that American modern dance is "possibly, apart from jazz, the only indigenous American art form." When you note that in a single decade the audience for dance performances in this country has increased by 600%, you must assume that Americans are appreciating this art form more than ever before. But what is modern dance? What are its roots? What is going on today?
Ann Livet, Director of Performing Arts and Curator at the Ft. Worth Art Museum and Trisha Brown, the talented and successful contemporary dancer/choreographer, talk with Barbara Londin about contemporary dance.
10:30 **JAZZ**
Presented by Dave Fenton.
12:00 **PROGRAM ANNOUNCEMENTS**
STONED AGE
Paul Wunder and Bruce Brown present an inquiring view of the world of drugs.

Trisha Brown is Barbara Londin's guest on CONTEMPORARY DANCE, February 21 at 9:30 P.M.

THURSDAY 22

5:00 **COMES THE DAWN**
Live radio with denton/Thor.
7:00 **ROOM 101**
Live radio with Steve Post.
9:00 **PROGRAM ANNOUNCEMENTS**
NEWS BROADCAST
9:30 **A CONSORT OF EARLY MUSIC**
Works include: Heinrich Isaac—**Three Motets** (c. 1500); John Jenkins—**Fancies and Ayres** (17th century); John Blow—**Ode on the Death of Mr.** Henry Purcell, (1696)} Presented by Ted Cohen.
12:00 **PROGRAM ANNOUNCEMENTS**
THE VICTOR JARA FESTIVAL
Victor Jara was a Chilean singer killed shortly after the coup in 1973. In October, 1978, in Helsinki, a festival was held to raise money to support the causes Victor Jara died for. Produced by Mary Rose.
1:00 **A TASTE OF THE BLUES**
Presented by Mike Sappol.
3:00 **JERRY HATCH LIVE**
5:00 **BREAD AND ROSES**
The Disabled In Action. Issues of concern to the disabled.
6:00 **SUT-URE-SELF**
A monthly program for the medical consumer hosted by Dr. Steve Herman. This month's guest will be State Assemblyman Mark Siegel, discussing health issues coming before the 79th Legislature.
7:00 **PROGRAM ANNOUNCEMENTS**
BOB AND RAY
7:15 **COMMUNITY BULLETIN BOARD**
Presented by Marcos Antonio Miranda.
7:30 **NEWS**
With Celeste Wesson.
8:15 **AFRICA AND THE WORLD**
Political commentary with Samori Marksman.
8:30 **THE SOUTH BRONX: WHO GETS THE PRIZE?**
Our final program in a series on the history, people and plans for the South Bronx. Produced by Mike Barnes.
9:30 **ORGANIC FARMING:**
CAN THE PAST BECOME THE FUTURE?
Organic farming holds great potential, yet only a handful of farms are really organic. In this program, Greg Firaga explores the benefits of organic farming and looks at the implications of cost and health considerations in reliance on chemical farming.
10:30 **SCRAPPLE FROM THE APPLE**
Jazz with Jamie Katz.
12:00 **PROGRAM ANNOUNCEMENTS**
UNSTUCK IN TIME
Live radio with Margot Adler.

FRIDAY 23

3:00 **POWER IN THE DARKNESS**
Live radio with David Wynyard.
7:00 **ROOM 101**
Live radio with Steve Post.
9:00 **PROGRAM ANNOUNCEMENTS**
NEWS REBROADCAST
9:30 **MORNING MUSIC**
A program in celebration of the 293rd anniversary of G. Sassone, a/k/a "The Charming Buck." Presented by The Laughing Cavalier.
12:00 **PROGRAM ANNOUNCEMENTS**
THE SOUTH BRONX
Rebroadcast from Thursday, Feb. 22.
1:30 **THE GRASS ROOTS OF MUSIC**
Kathy Kaplan and Frank Mare present the best of traditional and old-time bluegrass music. Produced by Don Wade.
3:00 **MONTAGE**
Live radio with Tom Mitchelson.
5:00 **BREAD AND ROSES**
To be announced.
6:00 **ARTS EXTRA**
A magazine from the Drama, Literature, and Arts Department, with listener submissions for the "Open Ear."
7:00 **PROGRAM ANNOUNCEMENTS**
BOB AND RAY
7:15 **WOMEN'S COMMUNITY BULLETIN BOARD**
7:30 **NEWS**
With Celeste Wesson.
8:15 **REPORT ON THE ECONOMY**
With the Institute for Labor Education and Research.
8:30 **THE FRIDAY NIGHT MUSIC STORE**
Music to be announced.
11:00 **THE PASSIONATE THEATRE:**
THE PLAYWRIGHT
A panel discussion hosted by Marjorie De Fazio.
12:00 **PROGRAM ANNOUNCEMENTS**
LISTENING WITH WATSON
Live radio with Bill Watson.

SATURDAY 24

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday Morning Children's Program, featuring: old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America. Presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OFF THE PRESS
Paul Hoeffel gives a rundown of the best of the week's articles from a wide selection of periodicals.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
The politics of public access cable television, with Tomy Leykis.
8:00 THE GOLDEN AGE OF RADIO:
COMMAND PERFORMANCE #140
Starring Deanna Durbin, Jack Benny, James Cagney, and Tommy Dorsey and his orchestra. Plus, a Fred Allen Show with Edgar Bergen and Charlie McCarthy.
9:00 READINGS BY DEREK WALCOTT AND JUNE JORDAN
On November 9, 1978, Derek Walcott, author of Secrets (Farrar, Giroux, Strauss) and June Jordan, author of **Things I Do In The Dark** (Random House), presented a reading at the Donnell Public Library, sponsored by the Academy of American Poets. Produced by Wesley Brown.
11:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

SUNDAY 25

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema; news, film music, movie reviews, interviews, LIVE phone-in. This week Paul will be playing the soundtrack from **Citizen Kane**.
8:30 NEWS REBROADCAST
9:00 HERE OF A SUNDAY MORNING
Early and Baroque music with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon and guests.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, presented by Martin Sokol.
4:00 FROM THE SOURCE'S MOUTH
Live discussion on Southern Africa with SWAPO, ANC and the Patriotic Front of Zimbabwe. Produced by Samori Marksman and the International Affairs Department.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 FREDERICK BUELL:
INTERVIEW AND READING
Frederick Buell, recipient of an N.E.A. fellowship in poetry, and author of the volumes of poems **Theseus** (Ithaca House) and most recently **Full Summer** (Wesleyan), reads from his work, and is interviewed by Joe Cuomo. Buell is also the author of the critical work **W.H. Auden as a Social Poet**, and is currently at work on a book bout his experiences in Benares, India. Produced by Joe Cuomo.
8:00 AMERICA WITHOUT BOUNDARIES
Readings by Zoe Best and Margaret Randall, produced for radio by Steve Cannon.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
American gospel music, presented by Leonard Lopate.
10:00 A DELICATE BALANCE
Jazz, presented by Marian McPartland.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Live radio with Judie Pasternak.

MONDAY 26

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 BROWN BAG MUSIC EXCERPTS
Dance around your breakfast table (this may be tricky) to more folk, traditional and of course nontraditional music, brought to you by Barbara Bernstein.
10:00 ANYTHING GOES
Celebrating American musical theatre, focusing on the work of young and talented composers and lyricists. Produced by Paul Lazarus.
12:00 WOMEN'S STUDIES
Viv Sutherland examines the problems women face in this world.
1:30 ARE YOU LISTENING?
An afternoon of music featuring the female voice as an instrument. Presented by Michael Triolo.
3:00 PART OF THE ACT
Total eclipse of the Sun; the last total eclipse to be visible in North America in this century and this millenium. It's all part of the act. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The Learning Line. This month Dennis Bernstein will talk with the noted poet and activist Aaron Kramer, a pioneer in the field of poetry therapy. The discussion will center around the strength and value of poetry as a bridge to the lives of people whose feelings we often know little about.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will talk about some of the problems involved in owning complicated electronic equipment.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 THE 18 MINUTE GAP
A behind-the-scenes look at business and corporate strategies. Produced by Lindsay Audin.
8:30 THOR'S HAMMER
An arts essay; this week with Marie Ponsot.
9:00 EVERYWOMANSPACE
A program by, for, and about women, produced by Rosemary Reid.
10:00 THE LESBIAN SHOW
A show for the lesbian listening community, with Rose Jordan.
11:00 PSYCHOANALYTIC POLITICS
Dr. Joel Kovel speaks with Sherry Turkle about her recent book **PsychoAnalytic Politics: Freud's French Revolution**. In this discussion we'll look at why French Marxism, feminism, and the anti-psychiatry movement have come to see psychoanalysis as an ally rather than an enemy.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate.

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Natalie Ladin
Sat. Feb.10
7:15PM
Admn.$3

Rosalie Sorrels
Utah U. Phillips
Sat. Feb.24
7:15PM
Admn.$4

Community Church
40E.35th St.

TUESDAY 27

5:00 SKYLITE
Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
SELF-HELP
Producer to be announced.
1:00 PSYCHIC EXPLORATIONS
Presented by Peter Jordan.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, presented by Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Day Care Action Coalition will take on issues of education, the family and day care.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 HOT FLASHES
Women's news from Majority Report.
NEWS
With Celeste Wesson.
8:30 ILLUMINATIONS
Produced by Bill Lynch.
9:30 THE TONY ALVES REPORT
A new program, exploring the inner workings of some of the Big Apple's least understood complexities: third world graphics and performing arts.
10:00 THE RADIO
A continuation of C.S. Lewis's The Lion, The Witch, and The Wardrobe. Produced by Charles Potter and David Rapkin.
10:30 JAZZ
Presented by Mike Neal.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

Plowing Before Dawn

Snow is the great equalizer, grand eraser
a usually manageable natural disaster
that brings out the hero and hound.
Tonight we plow the silent streets,
your tax dollars at work.

Saint and asshole are snowed in tonight
cursing the shoveling morning will bring
clucking at inconvenient nature
weather the universal conversation piece.
Something there is that loves the snow

a perverse glee that's basically benevolent
like the all out army efforts in monster films:
something's got to stop this madness.
People look up, around, and at each other,
shrug respectfully, it's bigger than all of us.

How soothing tonight, the world is quiet and white
hours before the traffic jams and pee stains.
I love this town in its sleepy helplessness.
We glide about on jingle bell chains, pass
an old woman stubbornly sweeping her steps.

Manuel Igrejas

WEDNESDAY 28

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
MORNING MUSIC
Improvisation through the ages.
How improvisation was an essential element in music of the Middle Ages, Renaissance, Classic periods, as well as its use in the 20th century.
Presented by Kim Kronenberg.
12:00 PROGRAM ANNOUNCEMENTS
THE AMERICAN MUSICAL THEATRE: A DISCUSSION
Gerald Boardman, author of an encyclopedic history of the American musical is interviewed by Rick Harris.
1:00 FADE-IN
Judith M. Kass interviews Peter Weir, director of The Last Wave.
1:30 SAX AND VIOLENCE
Rock and roll music with Fred Kleinke.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
Interlock. With Tom O'Connor of the Prison Reform Task Force.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
BOB AND RAY
7:15 AMNESTY REPORT
With Larry Cox of Amnesty International.
7:30 GAY RAP
Live discussion of issues concerning the gay male community with David Wynyard.
9:00 JEROME ROTHENBERG
Writers in Residence workshop at the St. Marks Poetry Project:
During the course of this workshop, which was recorded on location in December, Rothenberg discussed oral traditions in poetry. He read from the translated sayings of Maria Sabina, a Mazatec Indian shaman, well known in Mexico for her powers as a healer. Rothenberg also read from his recent anthology A Big Jewish Book. He discusses Gematria, or ancient number mysticism, in Judaism and in the work of the ancient Greeks. This program was edited and produced by Susan Howe. It was founded by a grant from the National Endowment for the Arts.
11:00 JAZZ
Presented by Dave Fenton.
12:00 PROGRAM ANNOUNCEMENTS
STONED AGE
Bruce Brown and Paul Wunder study the world of drugs.

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SEE AND SING WITH THE X-SEAMENS INSTITUTE, Sat. Feb. 10, 7:15 P.M. at the Community Church, 40 E. 35 St., Manhattan. Followed by dancing with Bernie Klay and Natalie Ladin. Join this South Street Winter Reunion! Admission $3.

WANTED: Any edition J.J. Connington, or Henry Wade, or Miles Burton, or R. Austin Freeman, or Anthony Berkeley. Contact Rick Harris, WBAI, 505 Eighth Ave., N.Y., N.Y. 10018.

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LETTERS CONT.

continued from page 2

IT AIN'T JUST 45,000

Norman Bauman deserves thanks for pointing out the possibility of a serious nuclear accident occurring as a result of an earthquake on the Ramapo Fault (DANGER: EARTHQUAKE AT INDIAN POINT? in the January Folio). However, he greatly underestimates the potential danger of such an event—claiming a death toll of about 45,000.

His statistic is taken from the reactor safety study of Dr. Norman Rasmussen. The Rasmussen Report has been widely criticized for its optimism—assuming, for instance, that all built-in safety systems will function properly—and for serious flaws in its methodology. The report also is not applicable to any area as densely populated as the New York metropolitan area.

Even assuming the very conservative figures of the Rasmussen Report, the death toll would be much larger. A quake along the Ramapo Fault would be sure to damage all three nuclear plants at Indian Point—already tripling the estimate. The Rasmussen study took into account deaths within twenty miles of an accident (looking at an average for reactor sites around the nation, most of which are in far less densely populated areas than Indian Point). The Indian Point plants are twenty-six miles from New York City, while the Triga reactor at Columbia University is located in the most densely populated area of Manhattan itself. (A serious earthquake at Ramapo might well have seismic consequences for the city itself.)

A major earthquake would unquestionably damage the containment vessel of the reactor, releasing large quantities of deadly radiation to blow toward New York. Were the radioactive pollutants to arrive in Midtown during the afternoon rush hour, when millions of people are in the streets—and when the suburbs between here and Indian Point are already crowded with school children—the short-term death toll would be in the hundreds of thousands, and the additional fatalities from long term diseases such as cancer would be in the millions. In other words, a major accident at Indian Point—whether caused by an earthquake or by simple human error or design failure—could be tantamount to genocide.

Incidentally, nuclear accidents are not covered in homeowners' insurance policies; the government, in fact, had to force through a limited liability plan (the Price-Anderson Act) which covers only a little over half a billion dollars—despite total accident estimates of over $14 billion—in order to get any nukes built at all.

Even in routine operation, however, nuclear plants pose real threats to our health and safety. Small amounts of radioactivity are continually released into the biosphere as a matter of course. Most of the radioactive garbage, though, is sitting around at various interim storage sites, waiting for someone to figure out what to do with it.

Plutonium, for instance, is fatal when ingested in the smallest imaginable quantities—an ounce, equally distributed, could destroy all life on earth. It remains lethal for 250,000 years, and must therefore be kept out of the biosphere for twenty-five times longer than the history of civilization. Interim storage containers last 25-100 years, depending on how fast the pollutant eats away the inert material.

There are many other problems with nukes, including their wretched economic failure, which I can't deal with here—books have been written on the subject.

I should, however, point out that nukes don't even generate very much power. According to John J. Berger's book, Nuclear Power: The Unviable Option, the nuclear industry as a whole (as of 1976) had not generated a single net kilowatt of energy—when the energy costs of mining uranium, processing into fuel, removing and storing the used wastes and other factors are subtracted, the net energy gain is zero. The risks, in short, greatly outweigh the benefits.

It is our obligation to close down Indian Point and all other nuclear facilities—before the first major accident, and when our great-grandchildren still have a chance of survival.

Shel Horowitz

GAY ACTIVISM

I would like to say some comments concerning Chief Engineer Bill Wells' bemoaning the latest defeat of the Gay Rights Bill by the City Council of New York (FREEDOM OF SPEECH, January *Folio*). He talks of the bill being "first introduced over five years ago." In fact, the bill was introduced for the first time in 1970, over eight years ago. Then, more interestingly, he says (in writing to his Councilman), "This letter marks the first time I've written an elected official on the subject."

Therein, I believe, lies the reason behind several defeats in the last eight years: public apathy. I don't know whether Mr. Wells is gay or not, but does he really believes that writing a single letter to a politician will change centuries-old patterns of bigotry and intolerance? Moreover, by invoking psychiatry as a persuader he ignores the fact that psychiatry is a science and as such must do battle with ancient dogma and prejudice—both amply represented on the City Council.

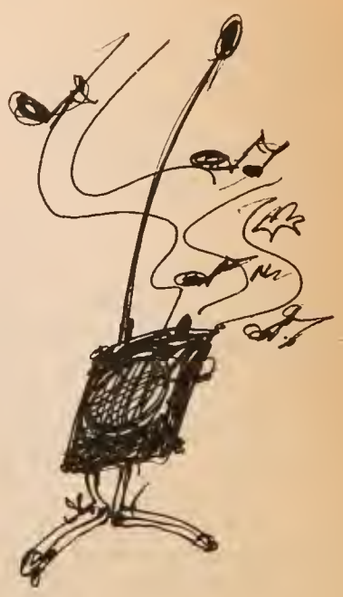
Mr. Wells and others must become aware that only a creative effort on the scale of the civil rights movement of the 1960's will suffice to change the nullification and interposition of the Council majority. This means marches, boycotts, civil disobedience, demonstrations, and, above all, financial support from gays and their allies around the country (the prime factor used in the defeat of Briggs in California). Furthermore, by confining their activities to Manhattan, the backers of the Gay Rights Bill ignore the potential strength that lies in the outer boroughs where most of the City's gays live. How can you fight exclusion by excluding others?

The alternative to this will be more hearings, more relying on the promises of Koch and Bellamy, more defeats, beatings, discrimination, segregation; and, however repugnant, the continued triumph of the cosmopolitan versions of Wallace and Maddox. Only growth and militancy will bring about the exposure and political isolation of the oppressor.

John Primavera
Westchester Gay Men's Association

Bill Wells replies: *Mr. Primavera raises an excellent point about the ongoing need for greater activism and cohesion among supporters of gays rights everywhere. In writing one letter to my city Councilman this year, I certainly had no illusion that it alone would effect any real improvement in the collective attitudes of the Council, or of society. I felt it was, however, from the standpoint of my own personal involvement, a good beginning, which it occurs to me is precisely what is needed a thousandfold if we are to generate the kind of political environment Mr. Primavera suggests.*

I believe a major reason why more people have never before given written and serious vocal support to gay rights is an uneasiness that solidly aligning themselves with the issue might even today cause adverse reactions from family and friends. Many of us still need to examine our reactions to peer and societal pressure, as well as confront apathy.



Bobbe Besold

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